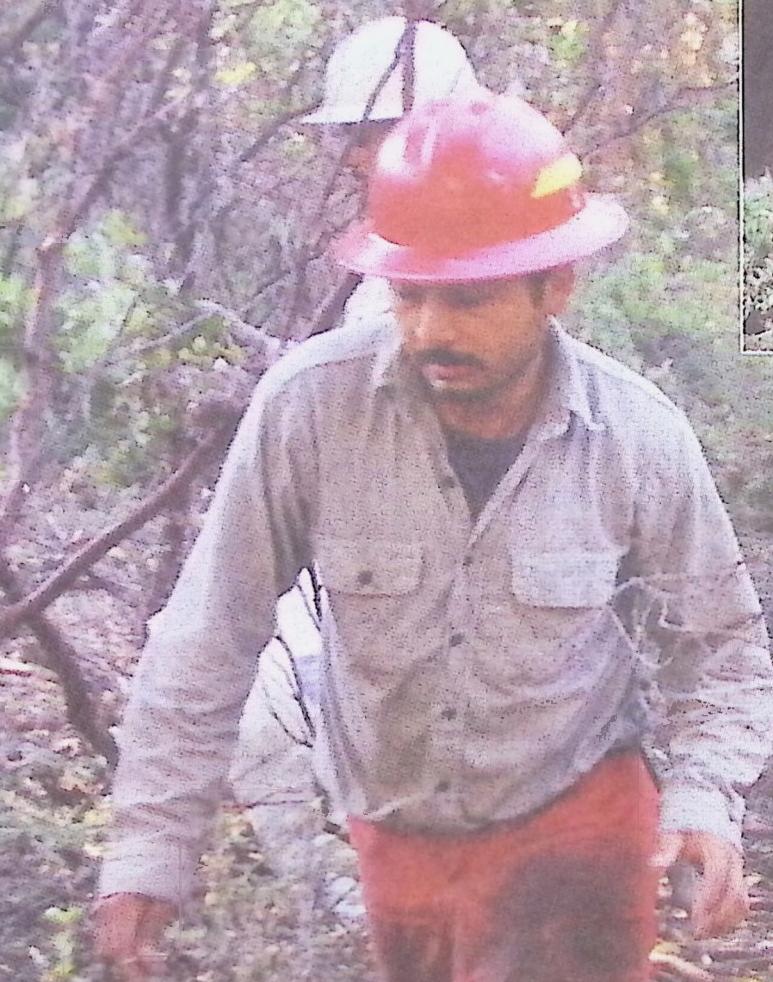


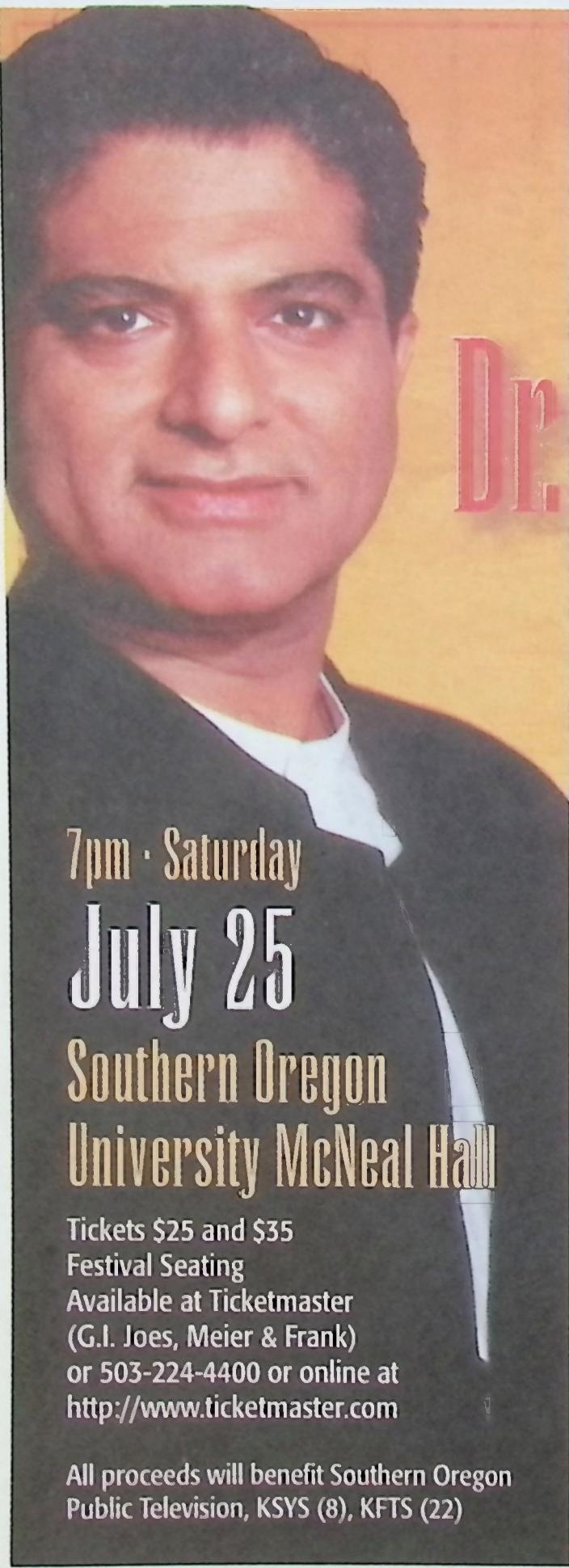
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Collaborating
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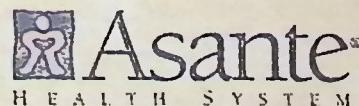
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"Klimtomania" by Jean Marshall, part of a wearable art exhibit in the Whole Cloth Fiber Arts series. See Artscene, p. 28.

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ON THE COVER

Non-timber forest products of increasing economic value include manzanita leaves, beargrass, prince's pine, and the morel mushroom. See feature, p. 8.

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JEFFERSON

Monthly

JULY 1998

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As we approach the millennium, timber has lost its place as the primary source of revenue for many communities in the Pacific Northwest. But the decline of timber revenues does not mean a decline of economic need for the people who live in those communities. Karen Carnival looks at how a number of groups in the region are cooperating to find creative ways to make a sustainable living from the forest in the new era.

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THE GIVING CIRCLE

Summertime Planning

It's hard to believe that we have already reached the mid-point of another year. Summer has arrived and many people, especially those with kids at home, have hit the road for a fun vacation. In fact, with gasoline prices as low as they have ever been when adjusted for inflation, this summer is expected to be a record travel season.

If you are sticking around the house this summer, you may be enjoying peaceful times in the garden, making good use of the light of longer days. This may be an ideal time to reflect and consider your plans for the future.

One very important aspect of planning for the future is to take time to consider your overall financial and estate plans. Many people never get around to making a will or other estate plan, for example, and that's a real shame because so many good things can come out of the planning process – not the least of which is your own peace of mind.

If you are ready to consider making or reviewing your estate plan, consider using the 4 Ps as a simple guide. Before going to visit your attorney and/or other professional advisor, take time to list the following:

PEOPLE: Who are all the people in your life who depend on you or whom you might want to remember in your plans? Spouse, children, grandchildren, other relatives, friends and loved ones come to mind.

PROPERTY: What are the various properties you own that together make up your "estate"? List real estate, insurance, annuities, mortgages held, automobiles, furniture, etc. Make a note of the cost of each, the estimated current value and any income or debt involved.

PLANS: How would you like to match your properties to the people you have listed? Be sure to include any plans you have to remember your charitable interests, such as Jefferson Public Radio.

PLANNERS: Who are the people you will need to talk with to complete your plan? Remember to list your attorney, insurance agent, broker, trust officer, certified financial planner and perhaps others.

Once you have been through this process, you are ready to put it all together. We at Jefferson Public Radio would be most honored to be a part of your future plans. If you would like more information about the station, a tour of our facilities, or if we can help in any way, please feel free to call me at 541-552-6301 or 1-800-782-6191.

*Paul Westhelle
JPR Director of Development*



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TUNED IN

Ronald Kramer

Listening On the AM Band

It has been nearly a year since this space has been devoted to JPR's News and Information Service and a great deal has occurred in that time. Even if you live in an area which is currently unable to receive one of our News and Information Service stations, you may be somewhat aware of these developments as a result of increased "cross-promotional" announcements in which some of the News and Information Service programs have been mentioned on our FM services. It's time for an update on these developments.

Beginning in January we substantially altered much of the News and Information Service programming. Added to the weekday schedule were *Fresh Air with Terry Gross* and WBUR's *The Connection*. Saturday afternoon programming was revised to include NPR's new *Wait, Wait, Don't Tell Me* quiz program, *West Coast Live* (also heard on the Rhythm and News Service at a slightly different time) and—returning to JPR after an absence of several years—Garrison Keillor and *Prairie Home Companion*. In March veteran JPR staffer Russell Sadler left his daily call-in program, the *Jefferson Exchange*, and turned the mike over to Jeff Golden. A former politician, political staffer, participant in various non-profit community activities and public broadcaster, Jeff brings a broad background and an open, inquiring mind to the *Jefferson Exchange*.

Beyond the programming changes, we have also made significant improvements in the News and Information Service stations' transmission systems to improve signal coverage and reliability.

All of these changes are bearing results. In the Spring Fundraiser pledge support for the News and Information Service posted the highest percentage increase for any of our three program services and, while there is still a long way to go in realizing the type of support we require in order for the News and Information Service to realize the programming goals we have set, it is clear that we are making progress.

In a lot of ways I think the News and Information Service is rather like KSOR was twenty years ago—a growing audience is beginning to sense the type of really significant service which could be achieved by sustained mutual commitment to develop-

opning a vibrant, locally-flavored public radio station. I'd like to tell you that twenty years ago I fully envisioned what KSOR has become, but that wouldn't be the truth. I knew conceptually what I hoped we might achieve together but the realization of that vision has been the interpretation and work of many, on both sides of the microphone, relentlessly hewing to create a service of which we could all be proud.

I think the News and Information Service is now early in that same developmental stage. How far it can go in realizing such dreams remains to be determined.

During the serious flooding which occurred two winters ago, JPR studios were unceremoniously transformed into a bi-directional information nerve center enabling us to share needed information with listeners throughout our twelve-county listening area. We harnessed our AM and FM services, and an ongoing stream of phone calls from listeners and local officials, into a

spontaneous, unrehearsed reflection of the pragmatic, dangerous and dramatic aspects of the emergency which listeners were living and sharing. Our coverage continued for many days and our efforts subsequently received a great deal of acknowledgment from many quarters.

Once the programming mechanisms had been geared up and our charge was clear I was able to step back and just listen. Frankly, I liked what I heard. When life returned to "normal" I realized that the type of spontaneous, vital, interactive and comprehensive information connection to our listeners which typified those days was what I wanted the News and Information Service to become. There are many practical reasons why we cannot currently do that on a daily basis, including the fact that not enough of our regional audience can currently receive the News and Information Service and it still doesn't command a sufficiently large audience to fuel the interactivity which gave fire to our flood coverage. But I believe that vision remains a sound goal and we have set about taking tiny steps to begin growing our ability to eventually deliver that type of coverage on a daily basis.

I realize that you may have many practical questions.

Why can't we build translators to extend the News and Information Service signal? Because FCC regulations don't allow using translators for that purpose. Why can't we raise the power on our two AM stations to improve their coverage? Because the FCC treats AM differently than FM and raising power generally isn't possible. What happens when we promote News and Information Service programs over our FM stations, to listeners who can't receive the News and Information Service? Do we tantalize them with a 'forbidden' fruit? Maybe. But our reason for cross-promoting is to

CONTINUED ON PAGE 5

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JEFFERSON ALMANAC

Diana Coogle

Meeting the Earth Goddess

Several years ago I went to Los Angeles to visit a man I had met several times but didn't yet know well. To my disappointment and restless displeasure, he turned out to be both a bore and a boor, so when he took me to Santa Monica Beach and fell snoringly asleep on my beach towel, I was more relieved than annoyed.

The sand was sparkling white, the ocean a rippling blue. The surf swelled green, then rolled over to pound foamy white, recede, and start again with an undular rhythm that said on and on and on the same. A woman walked past me and into the ocean, and with her entrance into this elemental scene, all other figures faded and disappeared. She, alone, walking with slow, graceful steps, belonged in this scene. With every step she made, the sand trembled; the ocean rolled to every rhythmic roll of her hips. She wore a bikini. She had shoulder-length black hair, rather ordinary shoulders and waist, and enormous hips, round, smooth, rolling hips. She had thighs that embraced the ocean.

Hers was the beauty of the fecundity of this earth, its richness and feminine birthingness, its oceans and skies and mountains. Hers was the beauty of all the procreative joy of the universe. Without her, we wither. Hers was a beauty of form our ancient forebears knew and worshipped. She was the walking embodiment of the ancient earth goddess.

Hers was not the beauty of the "perfect" figure, and I wondered how a man would see her. Would he dismiss her with disdain as "too fat"? Did she in her childhood decry her big-bottomed figure, wish for the Miss America body, deny her own beauty? Did she at some time in her life try to hide this beauty in cover-up clothes? Oh, damn the culture that would shame such beauty!

But now she carried herself like the earth goddess she was; she walked with a step that riveted eyes to her. How had she overcome, even superseded, the reign of the Hollywood image? Had she recognized herself in those drawings of fertility goddesses? Had she been to Esalen and learned that the body that is loved and cared for is beautiful? Or was she of a cultural heritage (Hawaiian, perhaps) in which a different body type—hers—was the epitome of beauty rather than the Venus shape modern Western culture demands?

66

A WOMAN WALKED PAST ME
AND INTO THE OCEAN, AND
WITH HER ENTRANCE INTO
THIS ELEMENTAL SCENE, ALL
OTHER FIGURES FADED AND
DISAPPEARED.

My friend woke up and apologized for having gone to sleep. "What a bore I am," he said, with more truthfulness than he knew.

The earth goddess rose from the ocean and walked up the beach past us. Brian didn't notice her, and I didn't point her out to him. "Look," I wanted to say—but also didn't want to say. "Isn't she beautiful?" I wanted to worship her, to thank her for giving us this shape, this beauty, and I was afraid the man beside me would say, "God! Look at those hips, wouldja!"

But this man was a boor as well as a bore. What did he know about beauty? As we left the beach, I saw my earth goddess reclined on her towel, two young men hovering over her. Perhaps, then, there are those who still worship the beauty of the earth goddess, and our sense of the varying beauty of the feminine form may have some hope of surviving the dominant picture of the Western male ego.

IM

Diana Coogle is an essayist and playwright who lives in the mountains above the Applegate. She teaches writing and journalism, and runs the Applegate Youth Theater in the summers.

TUNED IN *From p. 3*

help build audience for the News and Information Service in areas where it is available. If it whets the appetite of local citizens in areas which cannot receive that service, it may also fuel our opportunities to extend the News and Information Service into their areas. After all, that's how most of our communities got JPR translators. They wanted to hear something they couldn't receive.

Meanwhile, there are things we can do to extend the availability of News and Information Service programming. Around the time you read this column we should be launching a fourth JPR program service which will be distributed on the World Wide Web. This service will include some of the programs normally carried on the News and Information Service and will make the programming more widely available. We are also working on other methods of extending the News and Information Service's audience.

Where will this all lead? I can't tell you any more than twenty years ago I could have fully predicted what KSOR would become. We believe in doing high quality programming which positively contributes to the lives of our listeners. We believe there is an otherwise unfilled regional need for that type of programming in the world of news, information and ideas and believe that the News and Information Service can help fill that role just as our FM services have grown to do so in the world of music, art and culture.

We are now exploring the boundaries of such dreams. That's the story of where the News and Information Service is and what it hopes to become.

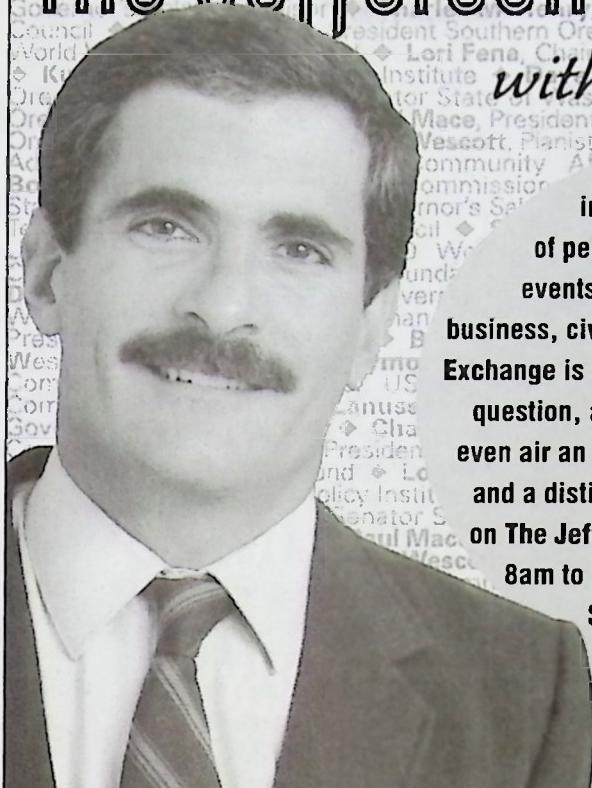
The rest is up to JPR and to you.

Ronald Kramer is JPR's Executive Director.

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with Jeff Golden



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JEFFERSON OUTLOOK

Russell Sadler

Time to Stop Kidding

While hundreds of high school students were living their fantasies of athletic prowess at a regional track meet at Southern Oregon University the week before Memorial Day, another high school student 180 miles north was living his fantasies by shooting up a cafeteria full of his former classmates at Springfield's Thurston High School.

When a student boasts he will whip all comers but comes in fourth at a track meet he just comes in fourth at a track meet. He misses his 15 minutes of fame. When a student who boasts he will get back at the people who expelled him for trying to bring a gun to school returns to school with a gun he kills people. Kip Kinkel got his 15 minutes of fame.

It is time to stop kidding ourselves about guns. Guns don't kill people, goes the National Rifle Association mantra, people kill people. That is mindless sloganeering. People with guns kill people and it is quite clear a social backlash is swelling against the easy availability of guns and the level of violence guns make possible. Public relations mantras are no longer acceptable. The consensus that supports them is dissolving in the face of unacceptable violence.

It is time to stop kidding ourselves that teaching children respect or fear of guns will solve the problem. The father of one of the Jonesboro, Ark. boys who shot and killed four students and a teacher was a gun safety instructor. Safety training didn't stop the boys.

It is time to stop kidding ourselves that passing laws will solve the problem. The gun that got Kinkel expelled was stolen. He bought it from another student. Burglary is against the law. Selling a stolen gun is against the law. Bringing a loaded gun to school is against the law. Kinkel broke them all.

It is time to stop kidding ourselves that prosecuting children in adult court will solve the problem. Kinkel will be tried as an adult subject to Measure 11. Kip Kinkel was not deterred by the threat of being tried like an adult. Ironically, that just may be the attention he craved.

“
IT IS QUITE CLEAR A SOCIAL
BACKLASH IS SWELLING
AGAINST THE EASY
AVAILABILITY OF GUNS AND
THE LEVEL OF VIOLENCE GUNS
MAKE POSSIBLE.

that much television. They canceled their cable TV. Kip Kinkel got his violent fantasies from books and the Internet.

It is time to stop kidding ourselves that criminalizing childhood with nighttime curfews, daytime curfews, zero tolerance drinking and smoking laws and denying drivers licensing until 18 or 21 will solve the problem. There is growing evidence that these laws are spawning deep-seated resentment against oppressive, self-absorbed adults who insist children do as we say and not as we do.

It is time to stop kidding ourselves about "locking down" the schools with closed campuses and daytime curfews like prisons. The criminalizing of childhood coming-of-age-rituals like smoking or drinking is arbitrarily creating felons out of ordinary teenagers. Some authorities suggest adults need to engage youngsters rather than make schools into holding pens and teachers into jailers.

It is time to stop kidding ourselves that youngsters' anti-social behavior can be treated by popping pills like Prozac. Young people see through the hypocrisy of zero tolerance for cigarettes, beer and marijuana

for them while adults pop pills from Advil to Viagra for every imaginable ailment. The double standard is transparent and deals a death blow to the credibility of adult anti-drug preaching. "This your brain..." commercials are a joke to most students.

It is time to stop kidding ourselves with ideological incantations that schools must learn to do better with less in the face of population growth. Students realize their schools are doing less with less. They realize the slogan means fewer teachers, larger classes and inferior education. Why should it be a surprise to learn that teen and 20-somethings resent the Legislature's 50-somethings who refuse to give as good as they got by insisting on civic austerity at the students' expense in a time of unprecedented private prosperity?

It is time to pay attention to the voices we have ignored recently. Oregon's retiring Superintendent of Public Instruction Norma Paulus and Gov. John Kitzhaber were both snubbed when they asked the Legislature for money for early childhood development and early intervention programs. They were dismissed with the fashionable excuse of smaller, less intrusive government and doing better with less.

If you dismiss Paulus and Kitzhaber as unreconstructed "liberals" then listen to Jackson County Sheriff Bob Kennedy, Josephine County Sheriff Dan Calvert and Curry County Sheriff Charles Denny. All three held a news conference last year to complain about how much money was going to jailing people and how little was going to prevention. Even seasoned law enforcement officers from conservative counties argue the present emphasis on punishment fails to solve the problem.

If the school killings in Springfield and elsewhere in the country force the public to question effectiveness of the punishment juggernaut politicians have created perhaps some sense will come from events that are so senseless.

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Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

Collaborating On A New Economy

Numerous groups are looking at creative solutions to enhancing economic opportunity in this region's forests, in the face of timber's decline.

The days of big trees crashing to the ground, tooting of the yarder horn, three log loads and a steady stream of big log trucks is a distant memory. As we approach the millennium, timber has lost its place as the primary source of revenue for many communities in the Pacific Northwest. The U.S. District Court's 1990 decision to temporarily halt timber harvest while considering the effects of diminishing old-growth stand habitat on the Northwest's spotted owl population was cemented into place by the adoption of President Clinton's Northwest Forest Plan in 1993. Hailed by some, scorned by others, the effects were the same: the Northwest Forest Plan permanently limited logging on most federal lands—and, for many rural, timber-dependent communities, limited their local economies. In rural northern California's Trinity County, 80 percent of the total land base is federally owned. Out of a population of about 14,000, 20 percent of the people have incomes below the poverty level and the unemployment rate is 16.5 percent. In Southern Oregon's Rogue Basin, an area which spans Jackson and Josephine Counties, roughly 60 percent of the land is federally managed. Between 1988 and 1992, the Rogue Basin lost eight mills and almost 2,500 jobs in the lumber and wood products industry.

While the face of timber extraction has changed, economic opportunities can still be found within forest boundaries. The Northwest forest crisis and con-



**AS WE APPROACH THE
MILLENNIUM, TIMBER
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THE PRIMARY SOURCE
OF REVENUE FOR MANY
COMMUNITIES IN THE
PACIFIC NORTHWEST.**

ARTICLE BY

Karen Carnival

sequent changes in the way federal lands are managed represent an opportunity to rebuild a forest products sector by exploring an ecosystem management approach that takes another look at the forest for its true range of values.

Ecosystem management seeks to improve forest health by managing the multiplicity of values within an ecosystem. In many areas, this translates to removing fire-prone small diameter materials (conifers and hardwoods), employing careful selection of both timber and non-timber forest products for harvest, and utilizing low-impact techniques and equipment that minimize soil compaction, runoff, and erosion. Principles of ecosystem management also maintain that it is possi-

ble to create an economy out of its byproducts, materials that until relatively recently have been considered waste by the twentieth century commercial marketplace: softwood trees smaller than 8" dbh (diameter breast height), conifer tree tops, boughs, and pinecones; hardwood materials like oak and manzanita; wild mushrooms and other fungi; floral greens and native grasses; lichens and algae; and medicinal, edible, and decorative herbs.

Most non-timber forest products, or NTFPs, are non-woody plant—and in some cases, animal—species that can be harvested and sold in their primary state or processed into a product destined for the secondary marketplace. The terms alternative, special, or secondary forest products include NTFPs as well as other woody materials not considered to be conventional timber.

As the dynamics of resource extraction began to shift as early as the 1980s, forest practitioners started to look to these forest-based products as an undeveloped asset. Fresh mushrooms are sold to international marketplaces in Japan and Western Europe, and medicinal herbs are now a \$2 billion industry. Though many species of medicinals and mushrooms have been harvested by native peoples in America and many other countries for centuries (in Russia, Guatemala, and Cambodia for instance), it has taken the boom-and-bust cycle of the Pacific Northwest timber industry to raise awareness of the rich biodiversity within our own region's forests. Ten to fifteen years later, a new landscape of forest-related economic and community development strategies are being generated around the harvest of non-timber and other alternative forest products, strategies that are intended to benefit the entire ecosystem—both the land and the people that the land supports.

Accompanying each potential "new" economic development concept, however, is a myriad of ecological and social issues just begging to be addressed: environmental impact; long-term sustainability; quality control; access to public lands; cultural differences among workers and between workers and government agencies; fluctuating markets and valuation of products; seasonal employment and inconsistent wages; and the need for local value-adding to keep hard-earned dollars in the community, among others. In the Jefferson region, a number of not-for-profit organizations are collaborating with individuals, federal land management agencies, and each other in addressing these and other community and ecosystem needs. Broad-based community involvement and across-the-lines communication have been and continue to be key at every stage of the development process.

For example, the Watershed Research & Training Center (WRTC) in Hayfork, California, is actively looking for more sustainable ways of interacting with the forest. Non-timber forest products are one element in a strategy that also includes small diameter fire hazard reduction and GPS training (satellite receiving technology used in mapping watershed resources). Yvonne Everett, PhD, is Director of Research at WRTC and has been heavily involved in the organization's participatory ecological and community forestry research program. According to Dr. Everett, much of the work has focused on enhancing communication among members of local rural communities and public land management agency staff to promote joint information development. WRTC has sponsored many different kinds of workshops and meetings to bring people together, offering people a chance to meet outside of their usual settings and to leave with a list of contact names and addresses. Workshops are open to the public, and anyone can attend. As facilitator, it is WRTC's explicit role to make sure networks of people are connected. From there, common themes of interest usually begin to emerge. Dr. Everett explains, "Peo-

ple in the community define what the research questions are and give the researcher guidance about what to study. For instance, in one Prince's Pine regeneration study, we paid some of the people from the community to put those plots in, and both Forest Service people and wildcrafters helped identify where plots should be."

In some cases, wildcrafters may join together from this type of networking to form their own organizations. Trinity Alps Botanicals (TAB) emerged in the early 1990s from an economic diversification study program commissioned by the USDA Forest Service to determine the feasibility of producing commercial volumes of non-timber forest products: florals, pine cones, medicinals, culinary—the works. "What became evident after market studies and experimentation was that each of these products had different markets, and the group of us realized the need to focus on one," recounts Christina Johnson, TAB board president. In 1993, TAB incorporated as an agricultural cooperative with a focus on medicinals. Since then, the group has developed sustainable harvest guidelines for wildcrafters (those who harvest from public and

private lands); as a cooperative, members train one another and other harvesters how to wildcraft and how to add value to their product. Having learned from experience that bulk sales of medicinal plants ultimately reap less economic benefit than value-added products like dried herbs and tinctures,

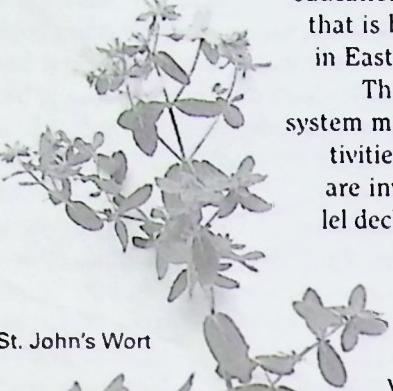
the group bought their own drying and processing equipment and has developed their own line of medicinal tinctures. Now 80 percent of their sales are primarily from processed St. John's Wort, Horsetail, Valerian and Echinacea. "Even with our 1.7 million acres of forest land, we couldn't harvest enough bulk to support people—nor would we want to," explains Johnson.

Harvesting commercial quantities of any non-timber forest product remains controversial on all fronts. Community development and environmental organizations are eager to avoid making the same mistakes as their timber-focused predecessors and so ex-

ercise caution about publicizing wildcrafting sites or overstating the impact of an industry that still needs to be proven in many ways. Wildcrafters, some of whom harvest NTFPs from plots that have been handed down through successive generations, guard their best locations and resent the invasion of intruders. Agency land managers are anxious to avoid conflicts that can flare up in a mixed use public resource area. Harvesting guidelines and agency-issued permits, while each a step toward ensuring some kind of ecological and social balance, are loosely regulated and their effectiveness is as yet unknown. The sudden rise of interest in NTFPs has left the agencies with little precedent to follow. "It is somewhat circumstantial that we have a concurrent rise in the markets for NTFPs and the concurrent importance



Mullein



of NTFPs in ecosystem management," says Beverly Brown, Executive Director of The Jefferson Center, a popular education institute located in Southern Oregon that is based on the Highlander Center model in Eastern Tennessee.

The Jefferson Center's philosophy is that system monitoring and other environmental activities will not succeed unless the harvesters are involved. According to Brown, the parallel decline of timber and increase in other marketable forest products has brought multicultural issues related to NTFPs to the forefront. "Traditionally, there have been many thousands of people working in the woods. It's been the kind of work that's joined by a great many cultural groups: Native Americans, Hispanics, Southeast Asians, and European Americans...there's been a presence by all of these groups in the woods for a long time; now there are thousands of people working in the woods at the commercial level." With so many people out in the forests, agencies have restricted permits in some areas, leading to a rise in tensions between those who abide by the Forest Service rules, and those who go "outlaw" because permits are too expensive or simply not available.

The Center's role is to bring people from all sectors together to talk through issues like these in their native languages; meetings are held with translators in multiple languages, so that people can talk directly to one another and to agency representatives in real time about forest management, good harvesting practices, and cultural differences. "People are very concerned about the forest. We're bringing together three things that can't be separated: environmental sustainability, participation of working people, and multicultural issues. All of that ties into economics; in fact economics is just a given," concludes Brown.

With NTFPs, much of the work is seasonal and short-term, varying from a few weekends to every day up to six months a year. Loggers on the coast may harvest florals in the off-season, while people who work with medicinals primarily in the spring and summer may do other kinds of work in the fall. Though the common perception is that there's easy money to be made in this type of woods work, the reality is often long, wet days filled with taxing physical labor. Because the industry follows the harvest, some harvesters travel hundreds of miles from their homes for days or weeks at a time to reach stands of coveted matsutakes or morels. "This kind of work doesn't immediately replace the value of the timber industry," observes Dr. Everett, "but over time it could prove more sustainable... [however] we don't expect this to be an industry that will support everyone in the community."

Elton Baldy agrees. "It takes a unique person to go out into the woods and be a wildcrafter." As nursery manager of the Tsemeta Forest Nursery in California, Baldy

has been working with NTFPs commercially for about two years. While the nursery's main purpose is to grow seedlings for reforestation projects on the Hoopa Valley Tribe's reservation, nursery staff are also involved in the harvest of some botanical species and are investigating mushrooms and florals. With only 12 sq. miles of reservation land, the Tribe's forestry program is looking at other ways of economic development other than timber harvesting. Yet they must proceed slowly. "Some of these plants are considered culturally sensitive," Baldy explains. Wildcrafters must go before the tribal council to request permission to harvest, except for plants that will otherwise be destroyed by the logging units or those that are considered weedy—like Mullein or St. John's Wort. As one alternative, Baldy is encouraging local people to grow their own herbs, even some wild herbs that can be propagated on their own land, so as not to impact the forest and to create jobs in their own community.

**HARVESTING
COMMERCIAL
QUANTITIES OF ANY
NON-TIMBER FOREST
PRODUCT REMAINS
CONTROVERSIAL ON
ALL FRONTS**

Further south in Redway, California, the Institute for Sustainable Forestry (ISF) is using mushrooms to test applications for tanoak trees that have been removed in thinning projects. "These logs are the ones that don't make it as saw logs. Instead of milling them all up into chips, we are cultivating shiitakes on some of them," says Jude Wait, executive director. With little existing industry for NTFPs in Humboldt County, ISF is instead focusing on those products that can be cultivated and for which there is a ready market—and, is concentrating its efforts on the development of a hardwood forest products industry and fostering sustainable land management. As a member of the Rainforest Alliance's Smart Wood certification network, ISF assists forest landowners in utilizing timber resources on their properties in a manner that maintains viable, sustainable forest habitats and returns benefits of their business to local residents. The organization also functions as a resource and referral network in itself. Whether it be certification requirements or development and distribution of alternative forest products, some of their work is just plain education and awareness raising. Wait continues, "We heard about a company in San Francisco that was buying their wood chips from Oregon. The big question of course is why aren't they buying here?"

Where products are bought—or sold, as the case may be—in relation to where they are generated is an important consideration in any economic development strategy. With ecosystem management, unless the dollars from end products are recycled back and reinvested into the community, resource extraction of any type will eventually fail to create a vibrant local economy. USFS Special Forest Products officer Chris Lewis laments, "From a county perspective, with no buyers or brokers in the Rogue Valley, most of the products—and the value-adding—go somewhere either out of town or out of state. If we had a business or a buying station in either Jackson or Josephine County, it would really help the local economy."

In Southern Oregon, the Rogue Institute for Ecology

& Economy (RIEE), also a Smart Wood certifier, blends a role in sustainable forest certification with examination of harvest practices, uses and markets for NTFPs and small diameter conifers. "We're talking about building a different industry than we had with timber," says Melissa Borsting, non-timber forest products coordinator. Industry development relies on a number of key factors: development of both jobs and enterprises that sustain those jobs; markets and communication mechanisms for the products or services provided; mechanisms for the delivery of goods and services to these markets; and access to capital or technology. As one component of its work, RIEE has a four-year old program to train workers in ecosystem management techniques. In collaboration with the area's community college and a local business enterprise development organization, the Ecosystem Workforce Training Program combines classroom education with on-the-ground supervised thinning, harvesting and processing experience.

One example of the type of reinvestment referenced above is illustrated by Borsting: "Last summer, the Rogue Institute was working with private landowners to thin manzanita on their properties; typically, this work would simply be a cost to landowners. As we were coordinating with landowners to help find funding to pay for these costs, we were contacted by our local university—a Japanese pharmaceutical company wanted 3,000 pounds of dried manzanita leaves to be used in sunscreen. We put together a sale and with this income we hired a contractor, a graduate of the Ecosystem Workforce Program, who in turn put together his own crew to harvest the leaves. We were able to pay a living wage, more landowners got involved because they could defray their costs, and we added value by drying and packaging the leaves locally. By finding a market for this byproduct of ecosystem management, we allowed a group of landowners to better serve as stewards of the land."

To be successful, economic development efforts based on ecosystem management require a multitude of simultaneous strategies: alternative industry development; job and enterprise creation; reinvestment into communities and ecosystems; social, economic and biophysical monitoring; and education and advocacy at both the grassroots and policy levels. Implementing these strategies has proven to be no simple task, however, for carving a new economic niche out of sustainable harvest practices is an uncharted climb up a very steep grade. It requires the ongoing thinking, resources and commitment of a wide array of individuals, organizations and governing agencies from base camp on up to the summit. The Collaborative Learning Circle (CLC), a group of fifteen Northern California and Southern Oregon practitioner and advocacy groups that includes WRTC, TAB, ISF, and RIEE, has met quarterly for four years to discuss these issues, educate each other in peer training workshops, and form alliances between

CONTINUED ON PAGE 21

A Partial Listing of Collaborative Learning Circle Member Organizations

Collaborative Learning Circle
762 A Street
Ashland, OR 97520
(541) 482-4111
hart@mind.net
<http://id.mind.net/~clc>

Rogue Institute for Ecology & Economy
762 A Street
Ashland, OR 97520
(541) 482-6031
roguinst@mind.net
<http://www.rogueinstitute.org>



Prince's Pine

Headwaters
P.O. Box 729
Ashland, OR 97520
(541) 482-4459
headwtrs@mind.net

Feather River College
P.O. Box 1922
Portola, CA 96122
(530) 836-2208
feather@psln.com

Forest Community Research
Box 11
Taylorsville, CA 95983
(530) 284-1022
Kusel@psln.com

Hoop Valley Forestry
P.O. Box 368
Hoopa, CA 95546
(530) 625-4284

Institute for Sustainable Forestry
P.O. Box 1580
Redway, CA 95560
(707) 247-1101
info@isf-sw.org

Klamath Forest Alliance
P.O. Box 820
Etna, CA 96027
<http://www.sisqtel.net/users/klamath>

Mattole Restoration Council
P.O. Box 160
Petrolia, CA 95558
(707) 629-3514
mrc@northcoast.com

Plumas Corporation
P.O. Box 3880
Quincy, CA 95971
plumasco@psln.com

Redwood Community Action Agency
904 G Street
Eureka, CA 95501
(707) 269-2065
nrs@rcaa.org

Trinity Alps Botanicals
P.O. Box 196
Burnt Ranch, CA 95527
(530) 629-3514
tab@pcweb.net

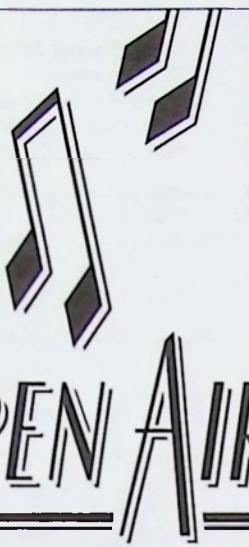
Trinity County Resource Conservation District
P.O. Box 1414
Weaverville, CA 96093
(530) 623-6004
<http://www.snowcrest.net/tcrcd/index.htm>

TREES Foundation
P.O. Box 2202
Redway, CA 95560
(707) 840-0847
treesgis@humboldt1.net

The Watershed Research & Training Center
P.O. Box 356
Hayfork, CA 96041
(530) 628-5100
<http://dubakella.tcoe.trinity.k12.ca.us/wsc/wrtc.html>



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NATURE NOTES

Frank Lang

The Klamath Midge

It's early evening, the wind dies, and near the edge of the marsh a few small flying insects rise. Soon joined by others, the swarm increases and increases and increases until the mass of insects forms a long symmetrical top-shaped mass that swirls about, emanating a strong screaming hum audible at a distance of one hundred yards. Cows refuse to eat. Automobile radiators clog. People become nauseated and have trouble breathing.

Where could this happen? Belize, the Mosquito Coast? The swamps of the Congo? The banks of the great gray-green greasy Limpopo River, all set about with fever trees? Give up? It's the Klamath marsh!

What I have described is the mating frenzy of the Klamath midge, *Chironomus utahensis*, taken from a 1941 paper on the biology of the insect. Perhaps the description was a little overdone, or perhaps conditions have improved somewhat since 1941. For many Klamath residents and visitors, however, the midge is still a nuisance.

Although these tiny midges superficially resemble mosquitos, they are quite different. When they alight they raise their forelegs and not their hind legs as mosquitos do. Midges are not interested in a blood meal, although you may inhale several by mistake. The larvae of midges are often bright red, the blood worms sometimes used by aquarists for feeding tropical fish.

The shallow, nutrient-rich waters of the Klamath aquatic ecosystem support enormous numbers of algae: desmids, diatoms, and especially, a planktonic filamentous blue-green algae, *Aphanizomenon*—as many as 20 million filaments per cubic meter.

All these producers (green plants that

put energy into food webs) support and sustain the entire ecosystem, especially the midge larvae—millions and millions and millions of midge larvae. Midge larvae that filter out desmids, diatoms and the bacteria that flourish when the blue-green algae decompose. Midge larvae that are eaten in

turn by all 18 species of fish in Upper Klamath Lake, especially the Klamath chub and the Klamath roach, which are preyed upon by trout, huge trout, trophy trout, for which Klamath Lake is famous.

“
INSECTS,
NO MATTER HOW
IMPORTANT
ECOLOGICALLY,
CAN BE A BOTHER.”

only larvae, and small marsh birds also use midge larvae for food. These consumers are in turn eaten by other animals. Midge adults are eaten by adult dragonflies, songbirds, toads, and spiders—all part of the Klamath Lake food web.

Insects, no matter how important ecologically, can be a bother, and efforts to control their numbers through modern chemistry have frequently been attempted. However, no major efforts have been made to control the Klamath midge in Oregon. The insect carries no known diseases and does not bite. It is just a nuisance. If the midge is an aggravation, try to find some solace in the important role it plays in the biology of Klamath Lake and the production of trophy trout.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Rogue Music Theater

Summer means the height of the region's rich theatre season. Among the many excellent offerings this year is a full season from the Rogue Music Theatre, now in its sixteenth season of producing musical theatre in Southern Oregon. The performances will include adaptations of the popular *Hello, Dolly!* and *Jesus Christ Superstar*, as well as a new series of music and dance concerts called *Starlight Saturdays*. RMT will also be expanding its Young People's Conservatory program, providing professional training in theatre and film.

"This is really a return to the original vision for Rogue Music Theatre," says General Manager Joelle Graves. "Now we're presenting a real musical theatre festival, and plenty of opportunity for family and visiting friends to drop in and see what a great resource Rogue Music Theatre is in our community."

The season will open with *Hello, Dolly!*, a play which has proved enduringly popular since its debut over a generation ago. Based on Thornton Wilder's hit 1955 comedy, *The Matchmaker*, it tells a fast-paced tale of the ebullient character Dolly Gallagher Levi, a matchmaker who likes to arrange other people's lives and loves. Taking the lead role of Dolly (originally played by Carol Channing) will be local talent Leona Mitchell of Ashland, who also took the lead in RMT's critically-acclaimed *Follies* last fall. Alongside her will be Don Dolan, who will step into the role of Horace Vandergelder, the "half millionaire" that Dolly sets her sights on. A cast of other excellent performers will support. As a woman who lives by the three "M's of life—mirth, money and marriage—Dolly turns New York City upside down as she nudges and winks and



Leona Mitchell as Dolly Levi

"THIS IS REALLY A RETURN TO THE ORIGINAL VISION FOR ROGUE MUSIC THEATRE," SAYS GENERAL MANAGER JOELLE GRAVES. "NOW WE'RE PRESENTING A REAL MUSICAL THEATRE FESTIVAL."

cakewalks her way to bring romance and joy all around. The score, one of Broadway's best known, features the classics "Before the Parade Passes By," "Put On Your Sunday Clothes," and the showstopping title song. The music and lyrics were written by Jerry Herman; the book was written by Michael Stewart. Richard

Jessup will be responsible for the staging and choreography of the show.

Hello, Dolly! will be performed in two locations. It opens on July 3 and runs on weekends through July 18 at the Rogue Community College outdoor amphitheater in Grants Pass, with all performances at 8:15pm. The show then moves on to the Britt Festivals in Jacksonville, for four performances on July 24-27.

Next, RMT extends its season this year by presenting *Jesus Christ Superstar*, the show which claimed to be the first "rock opera" on Broadway in

1971. It was also the first hit for its composer Andrew Lloyd-Webber. *Jesus Christ Superstar* tells the story of the last week in the life of Jesus Christ, as seen through the eyes of his betrayer Judas Iscariot. Although the original Broadway production was criticized for the flamboyant excess of its director Tom O'Horgan, the play has gone on to earn its place in musical theatre history for the variety and depth of visions presented in numerous revivals since then. The album of both the original concept show and the 1973 film have been extremely popular as well. *Jesus Christ Superstar* tells its story with contemporary pop music, and with complete reverence. Director Richard Jessup promises a very creative take on the score, which will be the focus of the production, as is the case in RMT's "In Concert" style of production.

Jesus Christ Superstar will play

CONTINUED ON PAGE 15

FROM WBEZ CHICAGO

This American Life

Saturdays at 2pm &
Sundays at 5pm

News & Information Service



ONLINE

Joe Loutzenhiser

Like My Father Before Me

Although I make my livelihood using technology, often I worry about its dehumanizing effects; how it changes us as individuals and as a society. Previously I have written about the material aspect of technology, the advances in science and medicine that have indisputably improved our lives. But what influence does technology have on the human spirit?

Most everyone is familiar with the stereotype of the disassociated computer geek, holed up in a dark room with no friends that they've met in person, living their life through their computer. The stereotype can be uncomfortably accurate. I have known more than a few people closely fitting this description, and many more with some of the antisocial characteristics. Often those who are introverts, shy, or rejected by their peers, immerse themselves in technology where unpleasant personal interaction can hopefully be avoided. It seems like a dreary existence, but perhaps not so much as we perceive. I wonder what would become of these people without the shelter of a computer? Are these the hermits of our past? Computer recluses often do have meaningful relationships, perhaps with just one or two carefully chosen friends, or through online correspondence. Although they may be occasionally lonely, they often have vital interests and personal outlets, such as music, science fiction, chess, and other intellectual games. Perhaps this immersion in technology could be seen more as a singular and exacting calling than a social deficiency. To a certain extent this characterization applies to me, and I feel that in a peculiar way technology has improved the spiritual quality of my life. Allow me to explain.

There were no computer geeks when I

was a child, but I had many of the traits. My imaginary world was as alive and vivid as the real. Shy and introspective, I liked to spend time by myself, my interests scorned by most others my age. My father, a computer programmer, made our home a refuge for intellectual curiosity: science magazines everywhere, technical books along with literature in the library, and he a tutor on whatever subject we were curious. We were as likely to talk about evolution as the weather. At an early age I learned how to write my name in binary, the rudiments of

logic, and how a computer worked. Although it was interesting, I never considered growing up to be a computer programmer. By high school I had aspirations to be a pilot, then later in college an engineer, and eventually a writer. Although not outwardly unhappy, I felt vaguely hollow and incomplete. An unshakable atheist, I had no deity to comfort me, nor did I want one. But my life was missing something intangible: a spark to illuminate my path and fire my imagination.

Around that time my roommate bought a computer to work on school projects. It was a simple IBM XT clone with an abysmal manual, but it fascinated me. Unlike all the other computers with which I had experience, this one was accessible. I was entranced in tinkering to unravel its capabilities. I soon convinced my father that I needed my own computer. He put up the \$2000.00 dollars for an IBM PS2 30-286 and software to get me started. For awhile I used it to write papers, but I was more interested in automating tasks. I became curious about programming, so again I hit my father up for money to buy beginner's programming tools. It only took me a few

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weeks to decide I wanted to be a programmer. I was exhilarated with the ability to create software. It became artistic expression and the practice of a craft, not much different than an apprentice writer, cook, or architect. Soon I forgot about college and took any job that had anything to do with computers. I resolved to teach myself programming, to one day be employed as a programmer, and to eventually be able to call myself a programmer and believe it. To that end I was completely dedicated, although I initially progressed slowly.

During this "larval stage" I often asked my father for assistance. Although he was never familiar with the specific programming tool or language, he could always provide some useful insight. I began to appreciate his occupation, and just how good he is at it. He helped me see beyond the nuts and bolts of programming; to approach it within a broader philosophy unconstrained by any programming language. Inspired and enlightened, and perhaps subconsciously emulating my father, I eventually worked myself to a moderate level of proficiency. I then began to appreciate programming in a manner I had not anticipated. There is often beauty, from striking to subtle, in elegant code or a well designed program. Not unlike a painting, a learned eye can recognize the artistry, and it can equally satisfy the spirit. It is also deeply gratifying to create software for others that they use and enjoy. For these things I strive.

As my programming ability increased, so did my self-esteem, confidence, and income. I began to see my calling as a family lineage, which my sister now too shares. Without a doubt computers, or more specifically, the discipline of computer programming, changed my life for the better. It appeases a part of my soul that nothing else does, has redeemed my spirit, and helped me more profoundly relate to my father.

Now when I look at software I see someone's often beautiful act of self-expression, and the soul in the new machine, and I worry a little less about a future dominated by technology. □

SPOTLIGHT *From p. 13*

at the RCC outdoor amphitheater for four performances, on July 30 through August 2.

Also being held in the same amphitheater will be the new *Starlight Saturdays* music and dance concerts, which will take place from August 8 through September 26. These will showcase a variety of local talent, presenting everything from a cappella harmony, to Patsy Cline country, Dixieland jazz, modern and tap dance spectaculars, and a Celtic, Irish and Scottish evening.

Meanwhile, RMT will again present its gift to the youth of the region, the popular Young People's Conservatory, which now provides three full weeks in July and early August of professional theater training camp in the joys of song, dance and putting on a show. This year the Conservatory will also offer a week of "Film School," where participants will act in and direct a documentary film.

Hello, Dolly!

For RCC performances, tickets are \$18 reserved, \$15 general admission, \$12 senior or student, and \$8 children (3-12 years). Call (541)479-2559 for more ticket information. Tickets for the Britt performances are \$26 and \$23 reserved, \$17 lawn, \$8 children (0-12) and are available from the Britt box office: (800)882-7488 or (541)773-6077, or visit <http://www.mind.net/britt>.

Jesus Christ Superstar

For all performances, tickets are \$18 reserved, \$15 general admission, \$12 senior or student, and \$8 children (3-12 years).

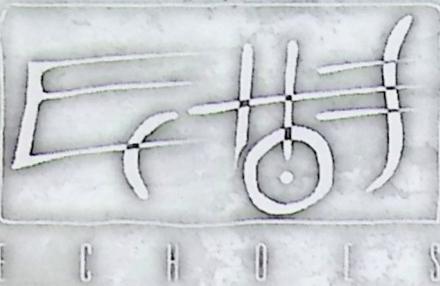
For more information on all events, please call RMT at (541)479-2559. □

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Rhythm & News Service

Joseph Loutzenhiser works for Project A, a source of very good bits, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.



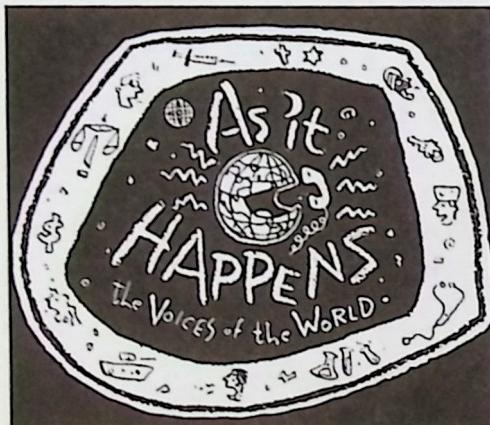
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ON THE SCENE

Georges Collinet

The Origins of Afropop Worldwide

Georges Collinet, host of *Afropop Worldwide*, which airs on the *Rhythm & News Service* on Saturdays at 1:30pm, talks about the unique history that led to his show.

Ever since I was born, music has been part of my life. In my little village of Bitye, in Southern Cameroon, music punctuated every daily activity. It permeated the workers' chants in the family farm, the evening gathering of the villagers around a roaring fire, the dances and antics of Uncle N'na and his bandoneon accordion, and the mournful wail of the white-clad women rhythming their steps by hitting sticks as they kept watch over a dead "cousin"—everybody in the village is a "cousin."

When I arrived in France, I was entranced by the radio; I listened to the Platters, Louis Armstrong, and Paul Anka. When I arrived in America in the '60s, music again was my savior and helped pay the bills. I would sing French songs in cabarets, particularly the Figaro in Greenwich village, the Junckanoo in Washington, and many other forgotten places, dressed like a true Saint Germain des Pres existentialist that was the rage in Paris: black tight velour pants, black pointed flamenco boots, black fitting turtleneck, and a big silver medallion. My hair was black then.

When I returned to France in the '70s I made eight records, wrote songs for various artists at huge record labels, worked with African artists, and produced the first African musical. I learned to edit tapes at the Voice of America. I must have listened to millions of miles of tapes as I was in charge of cutting the French speeches out of the recordings of the daily interventions at the United Nations. Then it was off to Washington, where I was lucky enough to be trained by the very talented and very de-

manding head of production, Terry DeRosa.

My own two-hour program, *Bonjour l'Afrique*, received fan mail from all over Africa. The huge success of my first good-

will tour of Africa covering Mali, Senegal, Cameroon, Ivory Coast, Congo, Zaire, Burkina Faso and Niger surprised everybody, including me. Thousands of fans were meeting me at the airport. The government of Mali even sent paratroopers to disperse the crowd of people that had come by busloads from around the country.

When I came to America, one of the first persons I met was Olatundji, the Nigerian drummer who had recorded the very successful *Drums of Passion*. Then came Miriam Makeba and Hugh Masekela, propelled by their sponsor Harry Belafonte. For a while then I thought that America was ready for Africa. But it did not happen. That's why I decided to work with African musicians when I went back to France, encouraging them to retain their own sounds. But over all, the challenge was too big for one person faced with greedy producers and record company executives who thought that African music was only good for Africans in Africa.

Upon my return to the U.S., I met Sean Barlow, who shared my vision of Africa and African music. Hosting *Afropop Worldwide* was a dream come true. At last I had found the right vehicle to do what I had always wanted to do: promote Africa and its music and culture. And because the listeners of public radio are eager to discover and receive new experiences, public radio was the only place we could broadcast such a program.

America is my home now. I love the easiness of life, to be able to achieve the wildest dream, like *Afropop Worldwide*. I don't know if Americans realize how lucky they are to have a country that is so free and so tolerant. But when I am here, I miss taking time for friendship; everything is fast and stressful. I also miss the sounds and smells of my village, the love and devotion of my people, the sense of contributing fully to the life of others less fortunate who desperately need you to have a better life.

Radio is still my favorite medium. I call it "a cinema of the mind." But television and film have tremendous potential to express one's ideas. Unfortunately it is very expensive. I love TV and film because it reaches a wider audience and allows you to express intricate ideas to the average person.

And like radio and TV, cooking is a way for me to take people to distant lands, primarily Africa. Because I use many spices from Africa, my guests always feel like they are taking a trip to Cameroon, even though at the time they worry when they are presented with a kidney stew, snail soup or eel ragout. Once they have the courage, they come back for more!

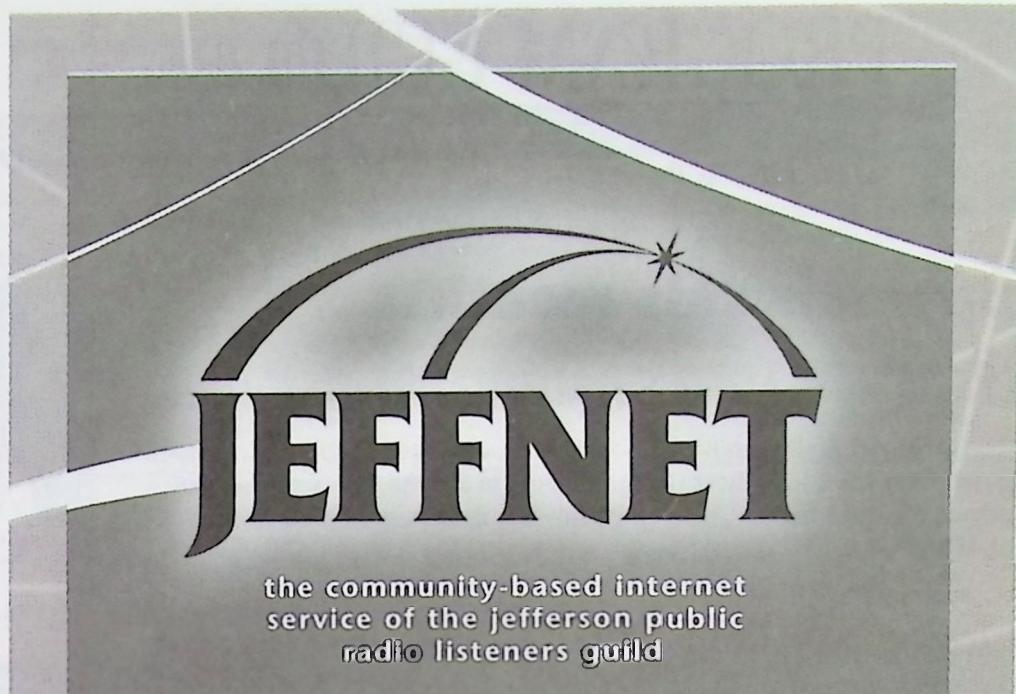
■■■



To THE BEST OF OUR KNOWLEDGE

Takes you to the cutting edge of politics, economics, literature, and contemporary culture.

Sundays at 11am on
News & Information



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JEFFNET provides low-cost public access to the world's newest information resource, the Internet, and provides the full-range of Internet services as a way to foster people's desire to know about the world in which we live. JEFFNET is operated by and for people right here in Southern Oregon ... it's easy to use ... and it continues Jefferson Public Radio's tradition of encouraging life-long learning and facilitating community dialogue. Whether you seek to read Shakespeare, visit the world's great museums with your kids, get the weather forecast in Timbuktu, e-mail a long lost friend, or participate in a local discussion group, JEFFNET's Control Center provides a comprehensive, well-organized gateway that makes using the Internet and the World Wide Web a breeze.

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3 WAYS TO LEARN MORE

① Stop by the Do-It-Yourself JEFFNET Internet Registration Center at the Ashland Community Food Store located at 237 N. First Street in Ashland

② Call us at (541) 552-6301, weekdays from 8am to 5pm

③ Visit us on the World Wide Web at <http://www.jeffnet.org>

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PROGRAM GUIDE

At a Glance

Specials this month

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

The internationally renowned South African a cappella group, Ladysmith Black Mambazo, joins host George Collinet in a joyful New York City performance recorded live for Afropop Worldwide. Broadcast on Saturday, July 25, at 1:30pm.

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

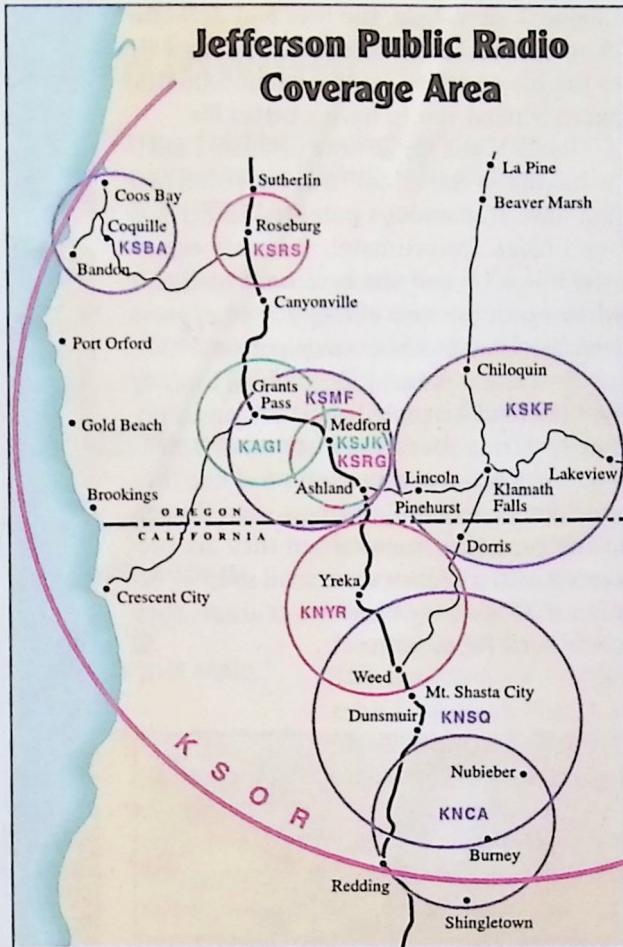
This Independence Day, join us for a day of celebration. On Saturday July 4th, beginning at 8am, tune in for the *Telarc July 4th Radio Spectacular* with Erich Kunzel and the Cincinnati Pops. The two hour program will feature selections that honor America, including the music of Copland, Beethoven and, of course, Tchaikovsky's *1812 Overture*. At 10am, a special Opera written by John Philip Sousa, *El Capitan*, will begin and continue until noon. Then, we'll air a Grant Park Symphony Orchestra Concert from a live performance in the Petrillo Music Shell in beautiful downtown Chicago. And, the day's festivities continue until 4pm with a special that features the music of Leopold Stokowski. *Summer of Music*, with the All-American Youth Orchestra, is hosted by JoAnn Falletta and will include musical selections and interviews.

Volunteer Profile: LeeAnn LaBar



One of the best aspects of having student and community volunteers at Jefferson Public Radio is the wide variety of experience and perspectives they bring to their work. This is particularly true for LeeAnn LaBar. LaBar returned to school this year, enrolling in the Journalism program at SOU, after twenty-one years of being involved in human rights and environmental issues, working with native people. With a wide variety of talents, from shoeing horses to counseling young people, LaBar is now grappling with such thorny problems as the intricacies of AP Style and how to download broadcast quality sound off the Internet. She's become an indispensable part of the

newsroom. "I like the concept of public and community radio and real news," she says. "I've learned so much and I appreciate all of the education, support, and help I've gotten from all of the staff...especially news director Lucy Edwards. With this foundation, I'd like to do freelance reporting and documentation of the environmental problems facing indigenous people, because they are the front-line of the environmental issues our country faces."



KSOR

Dial Positions in Translator Communities

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Canyonville 91.9	Lincoln 88.7
Cave Junction 89.5	Mt. Shasta, McCloud,
Chiloquin 91.7	Dunsmuir 91.3
Coquille 88.1	Merrill, Malin,
Coos Bay 89.1	Tulelake 91.9
Crescent City 91.7	Port Orford 90.5
Ft. Jones, Etna 91.1	Parts of Port Orford,
Gasquet 89.1	Coquille 91.9
Gold Beach 91.5	Redding 90.9
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Happy Camp 91.9	Sutherlin, Glide 89.3
	Weed 89.5

CLASSICS & NEWS

KSOR 90.1 FM KSOR dial positions for translator
ASHLAND communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 7:00 First Concert 12:00 News 12:06 Siskiyou Music Hall 4:00 All Things Considered</p>	<p>4:30 Jefferson Daily 5:00 All Things Considered 7:00 State Farm Music Hall</p> <p>6:00 Weekend Edition 8:00 First Concert 10:30 NPR World of Opera 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 Common Ground 5:30 On With the Show 7:00 State Farm Music Hall</p>	<p>6:00 Weekend Edition 9:00 Millennium of Music 10:00 St. Paul Sunday 11:00 Siskiyou Music Hall 2:00 Indianapolis On The Air 3:00 Car Talk 4:00 All Things Considered 5:00 Best of Our Knowledge 6:00 Selected Shorts 7:00 State Farm Music Hall</p>

Rhythm & News

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ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS TBA

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM
KLANATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 9:00 Open Air 3:00 All Things Considered 5:30 Jefferson Daily 6:00 World Café 8:00 Echoes 10:00 Jazz (Mon-Thurs) Jazz Revisited (Fridays) 10:30 Vintage Jazz (Fridays)</p>	<p>6:00 Weekend Edition 10:00 Living on Earth N. CALIFORNIA STATIONS ONLY: 10:30 California Report</p> <p>11:00 Car Talk 12:00 West Coast Live 2:00 Afropop Worldwide 3:00 World Beat Show 5:00 All Things Considered 6:00 American Rhythm 8:00 Grateful Dead Hour 9:00 The Retro Lounge 10:00 Blues Show</p>	<p>6:00 Weekend Edition 9:00 Marian McPartland's Piano Jazz 10:00 Jazz Sunday 2:00 Le Show 3:00 Confessin' the Blues 4:00 New Dimensions 5:00 All Things Considered 6:00 Folk Show 9:00 Thistle & Shamrock 10:00 Music from the Hearts of Space 11:00 Possible Musics</p>

News & Information

KSKJ AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday	Saturday	Sunday
<p>5:00 BBC World Service 7:00 Diane Rehm Show 8:00 The Jefferson Exchange with Jeff Golden 10:00 Public Interest 11:00 Talk of the Nation 1:00 Monday: Talk of the Town Tuesday: Healing Arts Wednesday: Word for the Wise and Me & Mario Thursday: Latino USA Friday: Real Computing 1:30 Pacifica News 2:00 The World 3:00 Fresh Air with Terry Gross</p>	<p>4:00 The Connection 6:00 Fresh Air (repeat of 3pm broadcast) 7:00 As It Happens 8:00 The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast) 10:00 BBC World Service</p> <p>6:00 BBC Newshour 7:00 Weekly Edition 8:00 Sound Money 9:00 BBC Newshour 10:00 Healing Arts 10:30 Talk of the Town 11:00 Zorba Paster on Your Health 12:00 Wait Wait...Don't Tell Me 1:00 West Coast Live 3:00 A Prairie Home Companion with Garrison Keillor 5:00 This American Life 6:00 New Dimensions 7:00 BBC World Service</p>	<p>6:00 BBC World Service 8:00 To the Best of Our Knowledge 11:00 Sound Money 12:00 A Prairie Home Companion with Garrison Keillor 2:00 This American Life 3:00 Second Opinion 3:30 Word for the Wise and Me & Mario 4:00 Commonwealth Club 5:00 Sunday Rounds 7:00 People's Pharmacy 8:00 The Parent's Journal 9:00 Tech Nation 10:00 BBC World Service</p>

Program Producer Directory

NATIONAL PUBLIC RADIO
 635 MASSACHUSETTS AVENUE NW
 WASHINGTON DC 20001-3753
 (202) 414-3232 • <http://www.npr.org>
 1-888-NPR NEWS (tapes & transcripts)

ALL THINGS CONSIDERED: atc@npr.org
 AMERICA AND THE WORLD
 CAR TALK Call-in-number: 1-888-CAR-TALK
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 Call-in line: 1-800-433-8850
 LIVING ON EARTH
 Listener line: 1-800-218-9988 · loe@npr.org
 MARIAN MCPARTLAND'S PIANO JAZZ
 MORNING EDITION
 Listener line: (202) 842-5044
 SELECTED SHORTS
 TALK OF THE NATION
 THISTLE & SHAMROCK
 WAIT WAIT . . . DON'T TELL ME
 WEEKEND EDITION
 Listener line: (202) 371-1775

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CLASSICS & NEWS SERVICE

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 ASHLAND ROSEBURG YREKA ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Kelly Minniss.

7:00am-Noon

First Concert

Classical music, with hosts Susan DeRosia, John Baxter, and Julie Amacher. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm
NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

NPR World of Opera

2:00-4:00pm
St. Louis Symphony

4:00-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00-5:30pm
Common Ground

5:30-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm
Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm
Indianapolis On The Air

3:00-4:00pm
CarTalk

Click and Clack come to the Classics!

4:00-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-6:00pm
To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-7:00pm
Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworth.

FEATURED WORKS

* indicates July birthday

First Concert

- July 1 M Bach: Partita No. 1 in B flat major
- July 2 T Haydn: Symphony No. 94 "Surprise"
- July 3 W Liszt: Piano Concerto No. 2 in A
- July 6 M Mozart: Horn Concerto K. 495
- July 7 T Grieg: *Four Norwegian Dances*
- July 8 W Rimsky-Korsakov: Suite from *Mlada*
- July 9 T Respighi*: *Brazilian Impressions*
- July 10 F Orff*: Selections from *Orff-Schulwerk*
- July 13 M Villa-Lobos: *Bachianas Brasilierias* No. 4
- July 14 T Weber: Piano Concerto No. 1
- July 15 W Tchaikovsky: *Variations on a Roccoco Theme*
- July 16 T Beethoven: Violin Sonata No. 5 "Spring"
- July 17 F Kodaly: *Dances of Galanta*
- July 20 M Mendelssohn: Piano Trio No. 1 in D minor
- July 21 T Gershwin: *An American In Paris*
- July 22 W Bizet: *L'Arlesienne Suite No. 1*
- July 23 T Schumann: Concerto for Cello and Orchestra Op. 129
- July 24 F Strauss: Suite from *Der Rosenkavalier*
- July 27 M Beethoven: Piano Sonata No. 11
- July 28 T Ravel: *Rhapsodie Espagnole*
- July 29 W Veracini: Overture No. 5
- July 30 T Parry: *An English Suite*
- July 31 F Mozart: Concerto for Violin & Orchestra K. 218

Siskiyou Music Hall

- July 1 M Sibelius: Violin Concerto in D minor Op. 47
- July 2 T Brahms: Violin Concerto in D major Op. 77
- July 3 W Mozart: "Posthorn" Serenade
- July 6 M Beethoven: Piano Concerto No. 1 in C
- July 7 T Mahler: * Symphony No. 4
- July 8 W Grainger: * *In A Nutshell*
- July 9 T Respighi: * *Roman Festivals*
- July 10 F Orff: * *Carmina Burana*
- July 13 M Grieg: Piano Concerto in A minor
- July 14 T Tchaikovsky: Violin Concerto in D major Op. 35
- July 15 W Weber: Quintet for Clarinet and Strings
- July 16 T Vaughan-Williams: Symphony No. 3 "Pastoral"
- July 17 F Vieuxtemps: Violin Concerto No. 4 Op. 31
- July 20 M Ellington: Suite from *The River*
- July 21 T Berlioz: *Symphonie Fantastique*
- July 22 W Schumann: Symphony No. 1 "Spring"
- July 23 T Elgar: *Falstaff Symphonic Study*
- July 24 F Rodrigo: *Concierto de Aranjuez*
- July 27 M Rachmaninov: Piano Concerto No. 3 Op. 30
- July 28 T Schubert: Piano Sonata No. 18 in G
- July 29 W Tchaikovsky: Suite from *Swan Lake*
- July 30 T Mendelssohn: *A Midsummer Night's Dream*
- July 31 F Gliere: Symphony No. 3 "Il'ya Muromets"

HIGHLIGHTS**NPR World of Opera**

July 4 *El Capitan* by John Phillip Sousa: Ron Kramer will host a special 4th of July presentation of John Phillip Sousa's rarely heard 19th century opera for which the famous bandmaster's march of the same name was written. Sinfonia da Camera, Ian Hobson, conductor.

July 11 *Der Rosenkavalier* by Richard Strauss: Renee Fleming, Franz Hawlata, Susan Graham, Peter Sidhom, Barbara Bonney, Valerie Millot, Uwe Schoenbeck, Magit Neubauer; Paris National Opera Orchestra and Chorus; Edo de Waart, conductor.

July 18 *Macbeth* by Giuseppe Verdi: Renato Bruson, Maria Guleghina, Carlo Colombara, Roberto Alagna, Fabio Sartori; La Scala Orchestra and Chorus, Milan; Riccardo Muti, conductor.

July 25 *Hamlet* by Ambroise Thomas: Anthony Michaels-Moore, Alain Vernhes, Sumi Jo, Michelle DeYoung, Marcel Reijans, Jan Alofs, Alexei Grigoryev, Maarten Koningsberger, Gert Jan Alders; Netherlands Radio Philharmonic and Chorus; Louis Langree, conductor.

Saint Louis Symphony Orchestra

July 4 Peter Mennin: *Concertato*, *Moby Dick*; Beethoven: Piano Concerto No. 1; Sergei Rachmaninoff: Symphony No. 2; Helen Huang, piano; Leonard Slatkin, conductor.

July 11 Michael Colgrass: *Schubert Birds*; Ravel: *Daphnis et Chloe Suite No. 2*; Beethoven: Symphony No. 6; Hans Vonk, conductor.

July 18 Cindy Mcgee: *Circuits*; W. A. Mozart: Piano Concerto No. 23; Elgar: Symphony No. 1; Emanuel Ax, piano; Leonard Slatkin, conductor.

June 25 Diepenbrock: *Wandering through the Woods*; Ravel: Piano Concerto in G; Berlioz: *Symphonie fantastique*; Pascal Rogé, piano; Hans Vonk, conductor

Saint Paul Sunday

July 5 Christopher Hogwood, clavichord; Christopher Krueger, Baroque flute. Duets by Handel, CPE Bach, Frohberger, Haydn, and Quantz

July 12 The Chamber Music Society of Lincoln Center. Mozart: Duo in G for violin and viola, K. 423; Villa Lobos: *Jet Whistle* for flute and cello; Paulus: Dramatic Suite for flute, violin, viola, cello, and piano

July 19 Jon Kimura Parker, piano. Beethoven: Sonata No. 1 in f minor, Opus 2, No. 1; Schumann: Abegg Variations, Opus 1; John Adams: *China Gate*; Alexina Louie: *Memories in an Ancient Garden*; Chick Corea: *Got a match?*

July 26 The Angeles Quartet. Haydn: Quartet in d minor, Opus 76, No. 2; Korngold: Quartet No. 3 in D major, Opus 34

Selected Shorts

July 5 *The Beard* by Fred Chappell, read by Stephen Lang; *Hobbits And Hobgoblins* by Randall Kenan, read by Jeffrey Wright

July 12 *Stop Me If You've Heard It* by Noel Coward, read by Steve Ross; *Medusa's Ankles* by A. S. Byatt, read by Christina Pickles

July 19 *I Blame It All On Mamma* by Joseph Mitchell, read by Isaiah Sheffer; *Hammam* by Carol Anshaw, read by Mary Beth Hurt

July 26 *Communist* by Richard Ford, read by William Hurt

FEATURE From p. II

organizations that are striving to achieve the same goals. Working collectively, the organizations involved in the CLC have advanced their capacity to perform more complex projects by deepening their understanding of the inter-relatedness of their programs.

"The CLC grew from an acknowledgement that cooperation is stronger than competition when you take on the task of defining new relationships between people and the land," notes Cate Hartzell, CLC coordinator. "That's a powerful model that's transferable to many different endeavors." In the CLC, commonalities are emphasized and differences celebrated. Organizations who may not have the resources or capacity to undertake key projects on their own can bring ideas before the group and utilize common resources to move ideas forward.

The road to an integrated relationship between the needs of communities and needs of the land is an uphill, but not impassible, journey. Nan Vance, Supervisory Plant

Physiologist with the USDA Forest Service PNW Research Station's Forestry Sciences Laboratory in Corvallis, Oregon, has written, "...Humankind has had a virtually unbroken relationship with wild plants and animals throughout history; a totally integrated model of ecosystem management or sustainable forestry would include [this kind of] interaction." Together, by seeking ways to create a new kinder, gentler economy out of ecosystem management, we promise ourselves a future where the trail is clear and the relationship remains unbroken.

JM



URL Directory

American Red Cross / Rogue Valley Chapter
<http://www.jeffnet.org/redcross>

BandWorld Magazine
<http://www.jeffnet.org/bandworld>

Best Foot Forward
<http://www.jeffnet.org/bestfoot>

Blue Feather Products
<http://www.blue-feather.com>

Chateaulin
<http://www.jeffnet.org/chateaulin>

City of Medford
<http://www.ci.medford.or.us>

Computer Assistance
[http://www.jeffnet.org/computerassistance/compassst.](http://www.jeffnet.org/computerassistance/compassst)

ESPI
<http://www.jeffnet.org/espi>

Jefferson Public Radio
<http://www.jeffnet.org>

JEFFNET
<http://www.jeffnet.org>

The Oregon Cabaret Theatre
<http://www.oregoncabaret.com>

Rogue Valley Symphony
<http://www.rvsymphony>

SpentGrain Bakery Products
<http://www.spentgrain.com>

TUNE IN



Sundays 10am on Rhythm & News

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KNCA 89.7 FM
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MONDAY-FRIDAY

5:00-9:00am **Morning Edition**

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Kelly Minnis.

9:00-3:00pm **Open Air**

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 10:30am.

3:00-5:30pm **All Things Considered**

The lastest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm **The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm **The World Café**

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm **Echoes**

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-10:30pm **Friday: Jazz Revisited**

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-2:00am **Monday-Thursday: Jazz**

10:30pm-2:00am **Friday: Vintage Jazz**

Contemporary, mainstream, big band, fusion, avant-garde – a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am **Weekend Edition**

The latest national and international news from NPR.

10:00-11:00am **Living on Earth**

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am **California Report**

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon **Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm **West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm **AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm **The World Beat Show**

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm **All Things Considered**

The latest national and international news from NPR.

6:00-8:00pm **American Rhythm**

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm **The Grateful Dead Hour**

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm **The Retro Lounge**

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am **The Blues Show**

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am **Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Oyung brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Afropop Worldwide

July 4 Live! In Antananarivo. Concerts from Madagascar with veteran singer-songwriters and new artists, plus a side trip to the coast for a salegy dance party.

July 11 The Lusophone Connection—Mozambique, Angola and Portugal From Maputo, capital of musically rich Mozambique we'll meet artists and hear

what's hot on the street, plus new music from Angola via Lisbon.

July 18 Brazil '98 Update We'll catch up with what's bubbling up in Rio, Salvador de Bahia, and Sao Paolo.

July 25 Ladysmith Black Mambazo, Live The internationally renowned South African a cappella group in a joyful New York City performance.

Marian McPartland's Piano Jazz

July 5 Pianist, educator, and author Noreen Grey Lienhard

July 13 Jazz Trumpeter Wynton Marsalis

July 19 Composer, conductor, arranger, and world-class pianist, Bill Dobbins

July 26 Jazz trumpeter Jon Faddis and bassist Peter Washington

New Dimensions

July 4 The Art of Mindfulness with Philip Toshio Sudo

June 14 Seeking a New Spiritual Ground with Matthew Fox

June 21 These are the Times with Jean Houston

June 28 Consciousness: What's It All About? with Charles Tart

Confessin' The Blues

July 5 From the "O" Stacks

July 12 Willie Johnson's Guitar Work

July 19 From the "P" Stacks

July 26 Hubert Sumlin's Guitar Work

Thistle & Shamrock

July 5 Down Home Celtic — Celtic music with roots in the United States: singer Connie Dover, harper Kim Robertson, and musicians from Chicago's vibrant Irish music community.

July 12 Summer Nights — Celtic party music with Burach, Martyn Bennett, and AfroCelt Sound System.

July 19 Women of Scotland — Emerging artists such as Gaelic harmony trio the MacKenzie sisters from Lewis, complementing the music of well established names: Karen Matheson, Sileas, and Cilla Fisher.

July 26 Picking Through the Vinyl — We unearth some slightly crackly, but wonderful Celtic record albums which haven't been given a second chance as CDs, but certainly deserve more air time.

A "Heart Healthy" recipe
from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

TOFU ROMANIA

(serves 4)

1 Tbsp. Olive oil

1 Onion, chopped

2 Tomatoes, cut into cubes

1 Cup Tomato sauce

1/2 tsp. Thyme

1/2 tsp. Marjoram

1/2 tsp. Sage

1/2 tsp. Rosemary

1/4 tsp. Oregano

Salt & freshly ground black pepper

1 Cup Mushrooms, sliced

1 Lb. Firm tofu, cut into cubes

Fresh parsley, chopped

Heat olive oil in nonstick skillet. Saute onion until translucent. Add tomato, tomato sauce and seasonings. Simmer for about 20 minutes, stirring occasionally. Add mushrooms and tofu, cooking continuously for another 5-10 minutes. Garnish with parsley. Serve immediately.

Calories 6% (126 cal)

Protein 15% (7.6 g)

Carbohydrate 3% (12 g)

Total Fat 9% (6.8 g)

Saturated Fat 4% (0.98 g)

Calories from: Protein: 22%;
Carbohydrate: 34%; Fat: 44%.

Bon Appetit & Stay Well!

THE TALK OF THE NATION

National Public Radio's **Talk of the Nation** is smart, informative talk radio. Combining the award-winning resources of NPR News with the spirited and intelligent participation of public radio listeners nationwide. **Talk of the Nation** delivers the views behind the news.

News & Information Service
Weekdays at 11am



Jefferson Public Radio

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- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Suggestion Box

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Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

PROGRAM GUIDE

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry; from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

THURSDAY

Latino USA

A weekly journal of Latino news and culture (in English).

FRIDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events,

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

BBC Newshour

10:00am-10:30am

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm

Walt Walt...Don't Tell Me

This weekly news quiz program hosted by Dan Coffey leads guests through a fun, intelligent, and informative look at the week's events. Brought to listeners by a team including Doug Berman, the Peabody Award-winning producer of *Car Talk*.

**1:00pm-3:00pm
West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-5:00pm

**A Prairie Home Companion
with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

This American Life

Hosted by talented producer Ira Glass, This American Life documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

6:00pm-7:00pm

New Dimensions

**7:00pm-Midnight
BBC World Service**

News and features from the British Broadcasting Service.

SUNDAYS

**6:00am-8:00am
BBC World Service**

8:00-11:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

**11:00am-12:00pm
Sound Money**

Repeat of Saturday broadcast.

12:00-2:00pm

**A Prairie Home Companion
with Garrison Keillor**

**2:00pm-3:00pm
This American Life**

3:00pm-3:30pm

Second Opinion

3:30pm-4:00pm

Word for the Wise and Me & Mario

4:00pm-5:00pm

Commonwealth Club

A non-partisan business and economic forum for business professionals to gather and share knowledge about issues facing businesses.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-10:00pm

Tech Nation

**10:00pm-Midnight
BBC World Service**

News and features from the British Broadcasting Service.

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LIVING LIGHTLY

John McCory

Alternative Autos

Ever since the gas crunch of the 1970s, Americans have understood that their infatuation with automobiles could come to a screaming halt at any time. The United States, the world's largest consumer of petroleum products, was quickly brought to its knees by a lack of reserves. Immediately automakers jumped on the better-gas-mileage bandwagon. Our European and Asian friends, already used to higher fuel costs, had made the "eco" jump years before, for economic and ecological reasons.

Autos have been part of our lives for over 100 years, and we are reliant upon them. However, autos were initially designed with technology that has long since been outdated. We need a modern technology to fuel the autos of the future—for as our knowledge increases, and our proficiency at incorporating new ideas, our natural resources decrease.

Although gasoline does have a great deal of power per unit, trying to find it, getting it out of the ground, transporting it to a refinery, then further transporting it to our neighborhood station is becoming a burden. Estimates for known oil reserves are that they will last only 15-20 years and technology used to locate these reserves has only a 50% reliability rate. We are now having to explore in increasingly remote locations in order to find suitable drilling sites. Scientific endeavors to extricate oil from shale have not yet been fruitful. Drilling in the ocean to depths of 5 miles is not uncommon. Every year another supertanker is shown on the evening news spewing toxic crude oil.

Combustion engines are one of the leading causes of smog in the Rogue Valley and the world. We can deal with automobiles as a cause of pollution—and as technology develops, we will be changing our means of locomotion.

66

WE CAN DEAL WITH
AUTOMOBILES AS A CAUSE OF
POLLUTION—AND AS
TECHNOLOGY DEVELOPS, WE
WILL BE CHANGING OUR
MEANS OF LOCOMOTION.

Since the first autos, people have been looking for alternative means to propel themselves. Steam was actually the first device used for propulsion. Later, a battery powered car whisked along at 3.5 miles per hour. The best thing about batteries at the time was that they did not tend to scare the horses like the noise of a gasoline engine.

Battery weight for these electric vehicles, and the rapid development of gasoline engines for racing purposes, quickly gave rise to the proliferation of gas stations across the country and the demise of the electric vehicle—until the energy crisis of the seventies, that is.

Because of gasoline's rapid advancement, electric cars hadn't received much attention. It's only now that the cars' necessary batteries are being fully developed. Technology has not yet developed a battery with capabilities to move a vehicle for great distances at highway speeds. So far, General Motors' Evinic Nickel-Metal-Hydride (NiMh) and Sony's Lithium-ion (Li-ion) are the industry leaders in battery design. These batteries can be charged in roughly 5 hours, can be charged many times, and have a range of about 150 miles, depending on driving conditions. General Motors won last year's single charge driving range record of 249 miles. Even with the extra weight of a battery pack, zero to sixty miles per hour times (the industry standard for an auto's performance) are still on par with "normal" cars, because of the electric motors' ability to spin to full power almost immediately.

These cars are well worth looking at if your day consists simply of "around the Valley" commuting. The long hill climb up to Mt. Ashland will really put a dent in that range, though.

Hybrid vehicles, a combination of small internal combustion engines and battery

packs, are also quickly gaining a foothold in the auto industry. Normally powered by electric motors, hybrids are able to power up the internal combustion motor when needed, such as when climbing up to the Siskiyou pass or when the batteries run low. When simply cruising or for light duty around town, the electric motor powers the wheels and the engine shuts off until needed. During deceleration or braking, the engine shuts down. Energy from the moving front wheels flows through the electric motor which, when braking, act as a generator—further charging the battery. The first of these vehicles produced by Toyota will be in showrooms in Japan this fall and may soon be seen motoring on our shores. Domestic producers are just months away.

Both Hybrid and Electric vehicles rely on conventional technology in order to provide movement. Electric vehicles must be plugged in to charge. This electricity has to come from somewhere. Hybrid autos need gasoline or diesel fuel in order to charge and run their small engines. Nevertheless, there is something better.

The latest, most futuristic technology in development is hydrogen fuel cells. Not needing a connection to hydroelectric, nuclear, or coal produced electricity sources, instead, power is provided to hydrogen fuel cells by methanol. In this technology, an on-board chemical reformer changes methanol into hydrogen. The hydrogen is then used to produce electricity, which drives the wheels. The ready availability of methanol, coupled with its non-toxic emissions (water and carbon dioxide) means that there could very possibly be a hydrogen cell fueled auto in your future. Ballard Power Systems of Canada, along with Mercedes-Benz, is working on these technologies. With an investment of 200 million dollars, they promise to deliver commercial fuel cells just after the millennium.

As the technology once dreamed of becomes more of a reality, automakers, pushed by both consumers, governments, and the realization of dwindling oil reserves are putting ideas to work. Stock buyers take note.

JM

John McCory, an Ashland resident and outdoor retailer, spends all of the time that he's not indoors, outside. Most of that time is spent in the hills.

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival in Ashland presents 11 plays in repertory in three theaters through November 1. The season in the Angus Bowmer Theatre includes *A Midsummer Night's Dream* by Wm. Shakespeare (through 11/1), *Les Blancs* by Lorraine Hansberry (through 7/12), *The School for Scandal* by Richard Brinsley Sheridan (through 10/31), *Uncle Vanya* by Anton Chekhov (through 10/31), *A Touch of the Poet* by Eugene O'Neill (through 11/1). The outdoor Elizabethan Stage opened in June with plays by Wm. Shakespeare including *Henry IV* (through 10/11), *The Comedy of Errors* (through 10/10), and *Cymbeline* (through 10/9). Performances in the Black Swan include Wm. Shakespeare's *Measure for Measure* (through 11/1) and Sandra Deer's *Sailing to Byzantium* (through 11/1). OSF also presents backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for brochure and tickets.(541)482-4331

◆ The Oregon Cabaret Theater will be transformed into a Singapore waterfront nightclub circa 1941 to present the summer musical *Song of Singapore*. The characters are a ragtag crew of musicians and others including an amnesiac band singer named Rose, the mysterious and beautiful Chah Li, a crooked cop named Kurland, a downed pilot and assorted Hindus—all in the pursuit of the jewels of Jan Kin Po. The exotic setting provides a delicious ambience for a lot of original music in a '40s swing style. Performances run through September 7 at 8:30 every evening except Tuesdays (no matinees).(541)488-8349

◆ Actors' Theatre presents Ernest Thompson's *On Golden Pond*, directed by Liisa Ivary, June 25 through July 26. Call for tickets and more information.(541)535-5250

◆ Barnstormers Little Theatre opens its 1998-1999 season with Tennessee Williams' *Streetcar Named Desire* with Director Cliff Robison July 10 through 26. On Fridays and Saturdays, curtain time is 8pm. Sunday matinee curtain is at 2:30pm. Write for information: 112 NE Evelyn, Grants Pass OR 97526. Call for reservations.(541)479-3557

◆ Rogue Music Theater opens its sixteenth season with a performance of the classic *Hello, Dolly!* It runs July 3-5, 9-12, 15-18 at the Rogue Community College in Grants Pass, and also at the Britt Festival gardens in Jacksonville, July 24-27. For complete information on this performance and the rest of the RMT season, see the Spotlight section of this issue. (541)479-2559.

Music

◆ The 36th season of the Britt Festivals in Jacksonville continues with a diverse bill of world-class

music and theater. The month's performances begin with Kitaro, on Friday, July 3. Pam Tillis and James House are next, on Sunday, July 5, followed by Vince Gill on Thursday, July 16. Then Los Lobos and the Iguanas share the bill on Friday, July 16. Robert Cray and the Paul deLay Band will play Sunday, July 19. Roberta Flack and Judy Collins will perform Monday, July 20. The Rogue Music Theater's performance of *Hello, Dolly!* will run for four nights, July 24-27. And Peter Paul & Mary will finish the month with two shows, July 30 & 31. For tickets or information, call, write or visit the Britt Festivals website. P.O. Box 1124, Medford OR 97501. (800)882-7488 or (541)773-6077. <http://www.mind.net/britt>



Dotti Holland's found-metal collage will be on display at Davis and Cline, a new Ashland Gallery.

◆ The Josephine County Drug Court is presenting *Songs of Summer*, a benefit concert on Saturday, July 25. The outdoor event will be held at Rogue Community College Bandstand, starting at 12 noon and concluding in the late afternoon. The entertainment will include The Boogie Kats, Chase-N-The Bluez, Zion Train, Broadway Phil and the Shouters, Stacy Trucking Company, and Guy Puma's Blues Band. Proceeds will go to childcare sponsorships, public transportation passes, and job readiness programs. Tickets can be purchased in advance for \$8 at locations in Medford, Rogue River, and Grants Pass, or at the door for \$10.(541)471-3363

Exhibits

◆ *The Whole Cloth* is a summer celebration of fiber arts at many sites in Ashland, Medford, Jacksonville and Grants Pass through September. It includes national, regional and local exhibi-

Send announcements of arts-related events to: ArtScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

July 15 is the deadline for the September issue.

For more information about arts events, listen to JPR's *Calendar of the Arts*.



Terrie H. Mangat's "Flowerpot Fireworks" on display at Rogue Gallery and Art Center in Medford.

bitions, classes, workshops and programs. For a brochure and information call.(541)734-3982 or 1-800-982-1487

◆ Wiseman Gallery on the campus of Rouge Community College presents *Navigating a Life*, the fiber designs of Stephanie Randall Cooper, July 3 through August 1. First Firday Art Night Reception from 6-8pm on July 10 (instead of July 3).(541)471-3500 ext 224

◆ FireHouse Gallery at the corner of 4th and H Streets in Grants Pass presents *Wearing It Out*, July 2 through August 29. First Friday Art Night Reception from 6-9pm, July 10 (instead of July 3) and August 7. This juried contemporary wearable art exhibit illustrates creativity in what we wear. Featured artists are: Penny Boone, Patricia Cutts, Carrie Ida Edinger, Caryne Finlay, Caryl Rae Hancock, Madeline Meza Janovec, Meredith Fall, Jean Marshall and Daphne Ruff. This exhibit is part of the region wide *Whole Cloth*, which features exhibits and workshops during the summer months.(541)471-3500 ext 224

◆ FireHouse Gallery Community Exhibit Room presents *With Love from Family*, 25-75 year old heirloom quilts from the family of Ruth McGregor, July 3 through August 1. First Firday Art Night Reception 6-9pm on July 10 (instead of July 3).(541)471-3500 ext 224

◆ The Annex at Wiseman Gallery on the campus of Rogue Community College presents *Fancy Up the Fibers*, an exhibit of examples from Workshops from the *Whole Cloth* project, July 2 through July 24. One day Saturday workshops feature: Shibori: Dyeing Twisted Fabric on Saturday, July 11, and Textile Screen Art, on August 8, both taught by Barbara Kuhn; Felted Hats, on July 25 with Linda Eikleberry; and

Trash the Template: non-traditional quilting on August 15 with Vera Rogers. For more information regarding the workshops, or to register, call.(541)471-3500

◆ Wild West continues its presentation of lithographs of Charles Crombe, *A Series of Mishaps*,through July 31. The exhibit features 24 stone lithographs matted and framed with a biographical text panel and informative labels. Hours are 9:30am-5:30pm Monday-Saturday at 214 NW 6th Street, Grants Pass.(541)476-5510

◆ The Valley Art Gallery is featuring the oil paintings and pen and ink work of local artist John Howard during the month of July. Mr. Howard uses colored pencils, pastels and watercolors to enhance his pen and ink drawings and is particularly noted for his renderings of historic buildings, covered bridges and other landmarks. The public is invited to an artist's reception on Saturday, July 11 from 2-4pm. Also, in conjunction with the *Whole Cloth* project, the gallery is hosting its show *Painting with Fabric*. Original design work by local quilt artists will be on display throughout July. For more information, contact the gallery.(541)770-3190

◆ Schneider Museum of Art on the campus of Southern Oregon University continues its presentation of *Quilt National '97*, the tenth in a series of biennial competitions dedicated to promoting the contemporary quilt as art form, through September 12. Twenty-six quilts will be featured. Also on display will be a selection of 18th century silver servers from the collection of Seymour Rabinovich. New summer museum hours are 10am-5pm Tuesday-Friday; 12-4pm Saturday-Sunday and First fridays from 5-7pm.(541)552-6245

◆ Grants Pass Museum of Art in Riverside Park will present mixed media works from artists Jan Erion, Roxa Smith, Eve Zimetbaum, and Andrea Marcussen, July 14 to August 22. Gallery hours are Tuesday-Saturday, Noon-4pm.(541)479-3290

◆ Davis and Cline present the works of Carl Jackson, Dotti Holland and Gabriel Libber through the month of July. Jackson's oil paintings include a collection of junkyard debris. Holland's collages combine founda and eroded metal objects and handmade papers. Libber produces work all about color, including portraiture and surrealist landscape. A First Friday Reception will be held July 3. The gallery is located at 258 A Street in Ashland.(541)482-2069

Other Events

◆ Southern Oregon Songwriters Association presents monthly songwriters' showcases: First Fridays at 8pm at Mystic Lake (behind the Five Rivers Restaurant, Ashland). Signups begin at 7pm; Third Fridays at Osprey Brew Pub in Medford; and Summer Events at Lithia Bandshell in Ashland on July 24 from 6:30-8pm. Call for information about SOSA or performance schedules.(541)488-7704

KLAMATH FALLS

Theater

◆ Ross Ragland Theater will present the following performances by its Youth Theater: July 3

CONTINUED ON PAGE 31



The Oregon Cabaret Theatre in Ashland becomes a '40s nightclub in *Song of Singapore*, through September 7. Camille Diamond as Rose is backed by members of the band, Adam Kelepole and Mark Shelby.

Fresh Air

Terry Gross provides a lively look at entertainment and the arts, combined with in-depth personality interviews, to make you feel like you're in the middle of the arts scene.



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FROM NATIONAL PUBLIC RADIO



RECORDINGS

Kelly Minnis

Where Jazz Meets Folk

Jazz-fusion can be many things. From its origins in the late 1950s with organ trio soul jazz, the melding of jazz with more contemporary influences has managed to include the Indokrautrock funkadelica of 1970s Miles Davis, the hiphop minimalism of Courtney Pine, and the punk-bop of John Zorn's *Spy Vs. Spy*. But who's to say that fusion has to kick like a mule? There are four new records in the realm of jazz that explore the textures of fusion with the feel of folk music. And all four were created with either guitars or banjo, the musical instrument of choice for rural America.

The Allison Brown Quartet hails from Nashville, a town known more for its stake on country music rather than its jazz aficionados. Brown explores the tonality of the banjo and acoustic guitar within a modern jazz idiom on her latest LP, *Out of the Blue* (Compass). Though at times a straight-ahead post-bop album, Brown's strengths lie in creating folksy mood music, much like the earlier work of Bob James, but with less aspirations towards pop music. Unlike the banjo explorations of fusion genre-hopper Bela Fleck, Brown and her quartet have created an album of work which is less challenging, yet fully enjoyable. The solos are never too flashy, and the recording and ensemble work is crisp. "Four For Launch" and "Sands of Sound" are standout cuts on this excellent album.

Speaking of genre-hopping, Bill Frisell is the king of playing beyond category. One of the most original and lyrical guitarists of the past 30 years, Frisell has roamed from New York noise past klezmer, through chamber music, and over country pickin' to land somewhere close to folk. His latest LP, *Gone, Just Like A Train* (Nonesuch),

features the drumming of LA session great Jim Keltner and the bass work of Viktor Krauss, a member of Lyle Lovett's band, and the brother of bluegrass star Alison Krauss. By using distinctly non-jazz musicians on this record, Frisell reaches beyond

66

THERE ARE FOUR
NEW RECORDS IN THE REALM
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OF FOLK MUSIC.

fusion to create a unique collection of melodic instrumental folk-rock that depicts open fields and bright blue skies, much like the Missouri where Frisell grew up. Like the title suggests, this music is full of perpetual movement and would be a welcome addition to any fusion fan's collection.

To further his foray into a rootsier territory, Frisell teamed up with Missouri native Pat Metheny on bassist Marc Johnson's latest effort, *The Sound of Summer Running* (Verve). Metheny's round guitar tone blends seamlessly with Frisell's more angular approach, added to plenty of bottom from Johnson and an almost-rockabilly approach from drummer Joey Baron. Johnson's songwriting is simple and pastoral, recalling Metheny's ECM days. (Johnson has been a member of Metheny's band, at times, as well as playing on the solo efforts of Metheny keyboardist Lyle Mays.) This supergroup uses subtlety to exploit a wide range of musical veins, from the Texas shuffle of "Union Pacific" to the 50's rock-and-roll throwback of "Dingy-Dong Day." This music is definitely for the sunny afternoons of summer and fall.

Contemporary folk music has the reputation for touching on the matters of the heart and mind in a glib manner, and Dave's True Story, a man/woman duo from the Big Apple, have decided to incorporate a singer-songwriter motif within the confines of vocal jazz. Their new album, *Sex Without Bodies* (Chesky), is full of the wry humor of college

dropouts, with lyrics about phone sex, English literature, traditional gender roles, and beatnik lingo—all the while adhering faithfully to the love and romance-inflected tradition of the torch song. Vocalist Kelly Flint and guitarist David Canton use the hushed tones of night club jazz, interspersed with a folk-jazz fusion reminiscent of a more light-hearted Joni Mitchell, circa *Wild Horses*. If you're fond of singer-songwriters like Dan Bern and Loudon Wainwright III and want to find a jazz record you might like, *Sex Without Bodies* is your opportunity. ■■■

Kentucky native Kelly Minnis regularly contributes to music and poetry magazines across the country. He also serves as producer of *The Jefferson Exchange*.

ARTSCENE From p. 29

It's Saturday at 7:30pm; July 10 How to Eat Like a Child at 7:30pm; July 17 Wizard of OZ at 7:30pm; July 24 Magic Show at 7:30pm; July 31 two performances by the Musical Theater Ensemble at 11:30am and 8pm. Call for ticket prices and information.(541)884-0651

Music

◆ Ross Ragland Theater will present Ricky Skaggs in concert on July 15. Two performances will be held: 7pm and 9:30pm. Call for ticket prices and information.(541)884-0651

UMPQUA VALLEY

Theater

◆ Centerstage at Umpqua Community College will present *My Fair Lady* July 23, 24, 25, 31 and August 1, 7, 8 at 8pm and August 2 and 9 at 2pm in Jacoby Auditorium. Call for ticket information.(541)440-4691

OREGON COAST

Music

◆ The 20th annual Oregon Coast Music Festival will run July 11-25, 1998, with concerts at Marshfield Auditorium and other venues. Marshfield Auditorium Concerts: Tues., July 21, at 7:30pm: Festival Orchestra Concert I, with James Paul, Conductor, playing music of George Whitefield Chadwick, George Gershwin, and Sergei Rachmaninoff. Then Thurs., July 23 at 7:30pm, the Festival Orchestra "Pops" Concert, with Jason Klein, Associate Conductor. This year's them is *For the Birds*. Next, on Sat., July 25 at 7:30pm, Festival Orchestra Concert II with guest artist Abbey Simon, Pianist. Includes music of Beethoven and Edward Elgar. Concerts at other venues include: Sat. July 11, 12:30pm, Bay Area Concert Band free lunchtime concert in Mingus Park, Coos Bay. Also on Sat. July 11, 7:30pm, It's About Time Big Band & Oregon Coast Lab Band at North Bend Community Center. On Tues., July 14, 7:30pm, Bay Area Symphonic Choir, Chamber Choir & Bay Area Chamber Orchestra at Bay Area Nazarene Church, North Bend. On Wed., July 15, 7:30pm it's the Gold Coast Barbershop Chorus & Coos Bay Clambake (Dixieland Jazz) at Sawdust Theatre, Coquille. On Thurs., July 16, 7:30pm, The Festival Chamber Players, First Presbyterian Church, North Bend. On Fri., July 17, 12:30pm, the Mike Curtis Klezmer Quartet, free lunchtime concert, Shore Acres State Park. On Fri., July 17,

7:30pm, Sugar Beets (Eclectic Bluegrass), Pacific Auditorium, Reedsport High School. Also on Fri., July 17, 7:30pm, the Festival Chamber Players, Ocean Crest Auditorium, Bandon. On Sat., July 18, 7:30pm, the Festival Orchestra Percussion Players, Charleston School Gym. On Sun., July 19, 2:00pm, John Stowell, Nancy King, & Kevin Deitz (Modern Jazz) - O.I.M.B. Boathouse, Charleston. Finally, on Wed., July 22, 7:30pm, the Paul deLay Band (Blues), Ocean Crest Auditorium, Bandon. Tickets: The Box Office, Coos Bay.(541)269-2720 or (800)676-7563. Information: Oregon Coast Music Association, PO Box 663, Coos Bay, OR 97420. (541)267-0938

Exhibits

◆ Coos Art Museum presents the Fifth Annual Maritime Exhibit and photographic works of Victor West at 235 Anderson, Coos Bay.(541)267-3901

NORTHERN CALIFORNIA

Exhibits

◆ Turtle Bay Museums and Arboretum on the River will present *Roughstock: Words and Images from the Rodeo*, the jump'n'kick verse of celebrated cowboy poet Paul Zarzyski and the striking images of renowned rodeo photographer Sue Rosoff, through July 12 at Turtle Bay's Museum of Art and History in Caldwell Park. Located on Quartz Hill Road in Redding. (530)243-8801

Other Events

◆ The Mateel Community Center, Inc and People Productions will present the 15th *Reggae on the River* festival on Friday, July 31, Saturday, August 1 and Sunday, August 2 at French's Camp in Piercy (200 miles north of San Francisco on US HWY 101) on the banks of the Eel River in So. Humboldt County. The 1998 festival is a tribute to the music of the world and will feature artists from many countries, including Jamaica, Trinidad and Tobago, England, Africa and the French Antilles. Tickets may be obtained by calling.(707)923-4583



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FROM NATIONAL PUBLIC RADIO



COMPACT DISCOVERIES

Fred Flaxman

In Praise of Poulenc

Now let's deal with a question which hasn't exactly been up there in the public's mind with "Was Monica Lewinsky President Clinton's lover?", but which may be a bit more important to lovers of classical music: "Was Francis Poulenc a great composer?"

The answer, of course, depends on your definition of "great." To me, a great composer is one who creates a significant body of music which I enjoy tremendously and whose style is original. So a composer I consider "great," you might find mediocre or worse. Nevertheless, to me, Francis Poulenc (1899-1963) is a great composer.

Mind you, I'm not saying he was one of the world's greatest composers. His "significant body" of music wasn't as extensive as Brahms, Beethoven, Bach or Mozart. But Poulenc wrote more than just one or two pieces which deserve to be in everyone's CD collection, unlike Pachelbel (1), Humperdinck (1), Adam (1), Alfven (1) and Offenbach (2), for example. And Poulenc's compositions are thoroughly original. That is to say you can't confuse him with anyone else, his style is so distinctive. His harmonies are unique. His long, drawn-out but catchy melodies are entirely his own. Even his orchestration stands out for his special and frequent use of the winds.

Then why isn't he performed more often? Why don't more people think of him when they are buying CDs for their collection? My guess is that it is because Poulenc's music is too tuneful, too delightful and often too much fun and too enjoyable to be taken seriously by lovers of so-called serious music!

Poulenc is, in many ways, the opposite of Mahler. Poulenc is light and French. Mahler is heavy and Germanic. Poulenc is

full of the joy of life. Mahler is full of its torments and sorrows. But they are both very original and, to some extent, they can both be accused of writing the same pieces over and over again: so much does one Mahler symphony resemble another; so much does one Poulenc composition have techniques, orchestration and even melodies that sound similar to those of his other pieces.

Nevertheless, I have come to appreciate Poulenc more and more the older I have gotten. Perhaps this is because I enjoy humor and lightness more than I did when I was younger. Perhaps it is because I now realize that it is more difficult to write comedy than it is to create

tragedies, that writing a serious article is easier than creating a really funny one. I think that, like my father before me, I have begun to feel that life is serious enough, and I want to smile in my precious free time. (My father took this a bit too far, however, only wanting to go to the movies, for example, if the picture being shown was a comedy.)

Poulenc was brought to my mind recently when I received a new Timpani CD (1C1041) with two compositions which were new to me. The first is an orchestral suite called "Les Animaux modèles" (The Model Animals), which I think deserves to be almost as well known as Saint-Saens' "Carnival of the Animals," but which, instead, seems to lie in almost total obscurity. This eight-movement piece contains one of Poulenc's most endearing melodies, the theme from section four, "Le Lion amoureux" (the Lion in Love). This French, all-digital CD is the first complete recording of "Les Animaux modèles," according to the back cover. A four-movement "Sinfonietta" by Poulenc fills out the CD with more charming and entertaining, if not deep and

MUSIC CRITIC

CLAUDE ROSTAND ONCE SAID,

"THERE IS IN POULENC
A BIT OF MONK AND
A BIT OF HOOLIGAN."

profound, music. Jonathan Darlington conducts the Orchestre Philharmonique du Luxembourg in both works.

Erato has put out two superb CDs of some of Poulenc's very best music. ECD 88140 includes what might be my very favorite of his compositions, his "Concerto pour piano" — a delightful, entertaining piece from the catchy opening theme to the conclusion, some 19 minutes later. François-René Duchable is the pianist, with the Rotterdam Philharmonic Orchestra conducted by James Conlon. The CD begins with another excellent piece: the "Concerto pour 2 pianos et orchestre" in D-minor, Jean-Philippe Collard serving as the second pianist. It concludes with "Aubade: Concerto chorégraphique pour piano et 18 instruments" (and here you didn't think you could understand French!). The "Aubade" featured a female dancer as well as a pianist as soloists. Best as I can tell, she has been totally eliminated from this recording.

The second Erato CD (logically numbered ECD 88141) includes two more serious works: the "Concerto for Organ, Orchestra and Timpani in G Minor" (sorry, I no longer trust your French), and the "Concert Champêtre" for harpsichord and orchestra. Marie-Claire Alain is the organist; Ton (yes, T-o-n) Koopman is the harpsichordist, both accompanied by Conlon and the Rotterdam. I find myself enjoying these pieces somewhat less than those on the first Erato CD, probably because the organ and the harpsichord are not my favorite instruments. But Poulenc could probably have written a "Concerto for Bagpipes and Orchestra" and I would have liked it, though it is hard to conceive of this instrument handling his flowing, complicated melodies.

Music critic Claude Rostand once said, "There is in Poulenc a bit of monk and a bit of hooligan." I like both sides of his musical personality, though I certainly emphasized the "hooligan" above. Poulenc's "Gloria" is my favorite of his "monk" works, probably because it is the happiest-go-lucky of the lot. I particularly enjoy a performance by the Cambridge Singers with Donna Deam, soprano, and the City of London Sinfonia conducted by John Rutter on the British label, Collegium Records (COLCD 108). In second place in the "monk" category I would put Poulenc's "Stabat Mater," which I have with Robert Shaw conducting the Atlanta Symphony Orchestra and Chorus on a Telarc CD (CD-80362). Runner-up is the very monkish

"Mass in G Major" with the Robert Shaw Festival Singers, conducted by — guess who? This is on the same high-quality American label, coincidentally with the same last digits in a different order (CD-80236).

Poulenc wrote several interesting pieces for piano, the most famous of which is certainly his "Trois mouvements perpétuels." I highly recommend the 1987 London recording (417 438-2) with Pascal Rogé performing, if you can still find it. And the composer's chamber music is also first rate. I have room for just one example here, the "Sonata for Violin and Piano." Cho-Liang Lin, pianist, and Paul Crossley, pianist, do a nice job on this number for Sony (SK 66839), a CD which also includes worth-having, if not great, sonatas by Ravel and Debussy.

But then it seems greatness, like beauty, lies in the eyes of the beholder. **HM**

Fred Flaxman's past "Compact Discoveries" articles are archived at his Jeffnet web site: <http://www.jeffnet.org/fflaxman>.

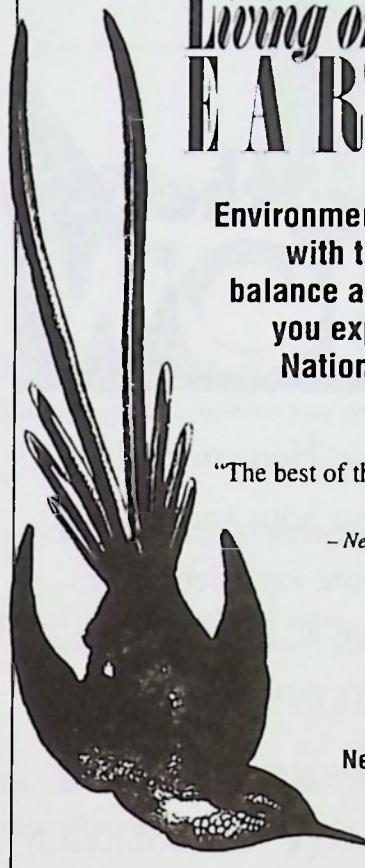
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THEATER

Alison Baker

Uncle Vanya

By Anton Chekhov
English version by Jean-Claude van Itallie

Directed by Libby Appel

At the Oregon Shakespeare Festival through October 31

Feeling a little depressed about life? Perhaps all seems gray, dull, boring, hopeless; you feel like a minor character in your own life; you have never achieved what you could have achieved, and now you are too old; all around you the forests are being cut and the watersheds destroyed, leaving only ugliness and spiritual poverty behind?

Well, there's nothing new under the sun. The characters in *Uncle Vanya* have been there and done that, and Anton Chekhov wrote it all down a hundred years ago.

For twenty-five years Ivan "Vanya" Petrovich (Richard Elmore) has worked like a dog running the Serebryakov estate. As the dowry of Vanya's deceased sister, it legally belongs to her daughter Sonya (Robynn Rodriguez); but the dutiful uncle and niece have continued to send the estate's profits to her father, Alexander Vladimirovich Serebryakov (Douglas Rowe), a professor, of whose academic accomplishments the family has been inordinately proud. Now Alexander has retired, and he and his young second wife Yelena Andreyevna (Robin Goodrin Nordli) have come to live on the estate.

Their sojourn has cast everyone into turmoil. The old nanny, Maryina (Catherine E. Coulson), complains that because the professor stays in bed all morning, dinner, which used to be served at one, isn't eaten till after six, and he requires the servants to serve tea at two in the morning. Vanya, who has been crushed and deadened by his years of work, has fallen in love with the beautiful Yelena, and now can do nothing

but follow her around the house, hoping to look at her and hear her voice. He's not the only one; the young doctor, Mikhail Lvovich Astrov (Alan Coates), a vegetarian forest activist, who has been called again and again to attend the gouty professor, is all disoriented by Yelena's beauty and has given up doing anything but loiter around the estate in order to be near her. His presence drives Sonya wild, since she loves him—and he doesn't notice her at all.

“
THOUGH WE SEE AND
UNDERSTAND THE DESPAIR
OF THESE CHARACTERS,
THEY ARE SO ABSURD,
SO TYPICAL, THAT WE CAN'T
HELP LAUGHING AT THEIR
CONDITION.”

Only Vanya's mother, Maria Vasilyevna (Eileen DeSandre), is unperturbed by the professor's arrival. She worships the ground he walks on—he is an *intellectual*!—but otherwise can't be bothered to look up from the books and articles she reads constantly.

This is a household of folks caught up in the human condition, and the ones who know it are cast into despair. Vanya sees that his entire life is wasted, and there is no hope for anything different in the future; Dr. Astrov faces not only the destruction of the natural world but the inevitability of disease and poverty. Yelena is bored with herself and her life. Even the professor sees that he is an old, sick man who has achieved nothing. Those characters not in despair are in denial: the old nanny finds comfort in religion, Ilya Ilyich Telyegin (Robert Vincent Frank), a bankrupt landowner, believes that he has done his duty by sending all his money to a wife who ran off with a lover; and Sonya works too hard to fret; she is only happy when daydreaming of the doctor in a future

which shows no sign of coming true.

This is an odd sort of play; there's no real plot. Rather, the story accretes as each character's words, idiosyncrasies, actions, realizations are piled on, adding up to a portrait of these people and their lives that's more than the sum of its parts. Director Libby Appel compares Chekhov's technique to pointillism, in which a mass of meaningless dots and brushstrokes create a whole work of art.

What is so...well, *chekhovian* about *Uncle Vanya* is its humor. Though we see and understand the despair of these characters, they are so absurd, so *typical*, that we can't help laughing at their condition. The dialogue as well as the actions—the watchman Yefim's (Paul Erwin) awed ogling of Yelena, the doctor's drunken posturing—are funny bits of humanity. We come away from this play not depressed but with a feeling of exasperated affection for the foibles of our fellow human beings.

I went to see *Uncle Vanya* on one of those May evenings in spring that felt more like January. At intermission I was standing in line at the ladies' room door (this is part of the theater-going experience for my gender) when a herd of young women squeezed past on their way out, flashing a lot of skin amid the satiny straps of what looked like their big sisters' best underwear. I watched them charge up the stairs and then remarked to the middle-aged woman beside me, who had also been watching them, "They look cold."

"Their hormones keep them warm," she replied.

"I remember those," I said, and we both laughed merrily. I thought about how my life seems kind of gray sometimes, and how I haven't achieved what I'd expected to. Still, I was happy not to be one of those scantily-clad young women rushing eagerly up the stairs. I said to the lady in the line, "Getting old is sort of fun, so far."

"Sort of," she said. "But I wish I'd brought my mittens." □

Alison Baker lives in Ruch, Oregon.

POETRY

Calling Muzi (1971-1986)

BY ROBERT PETERSON

For most of our years, Mooska, I kept you in, away from wars and cars.
"Cat-going-up-a-mountain," an Indian named you. Now, so you've
gone wild, & done.

In this window you watched the neighbor's dog laze, & hummingbirds
shimmer in fuschia.
Here you dreamed of Taos; I'd rap your nose through the glass
& make a face.

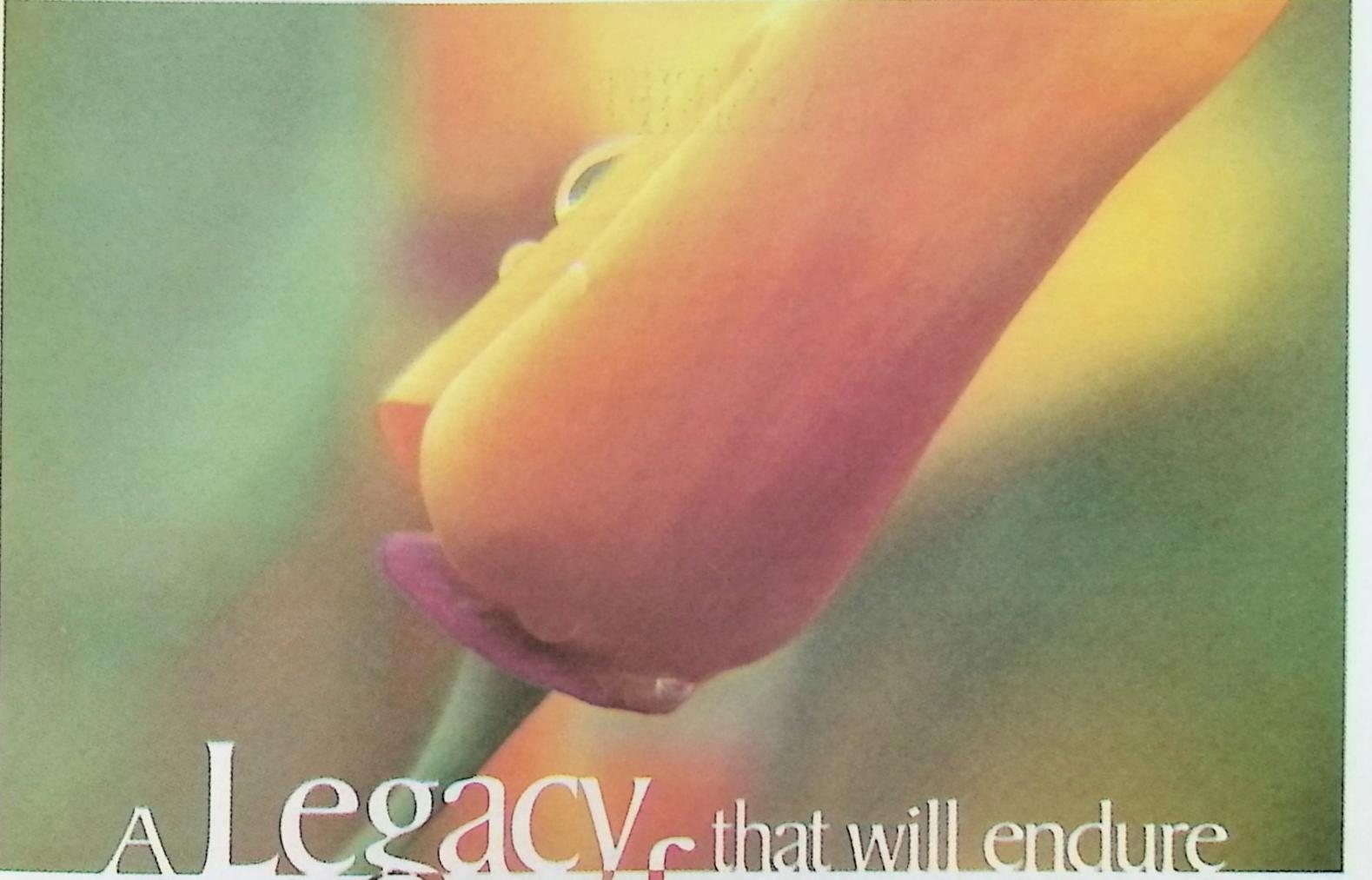
Table you warmed, claw you honed, wisp of fur.
The comb, the talk, the whisker, the legs, the play; a late flea,
water dish, still; empty box, that silver gaze.

Where will your shy spirit, my doe, be happy to linger now?
In your final hour, by the lighthouse, long stem of pelicans
trembling west, *legato*.

"To be truly alive, a man should always wear a cat on his head."
Last notes of a nocturne for your quiet, gentle ways.

Robert Peterson is former poet-in-residence at Reed College and Willamette University, where he read on April 10. The author of eight books of poetry, including his most recent volume, All the Time in the World (Hanging Loose Press, 1996), Peterson last read in the Rogue Valley in 1996. "Calling Muzi" is from Waiting for Garbo: 44 Ghazals (Black Dog Press, 1987).

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OR 97520.
Please allow two to four weeks for reply.



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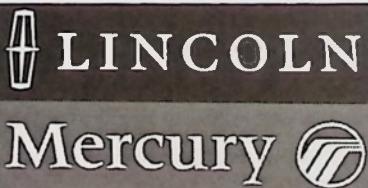
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